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ARTIFACTS

Volume I, '89

July/August, 1988

Carolina Connections



SC Arts Commission Board Appointees

Governor Campbell appointed two new commissioners to the Arts Commission board in January, 1988 to begin their 3-year terms. Carl Blair, Greenville, is Art Professor at Bob Jones University. Mr. Blair is a painter whose works are included in the collections of Greenville County Museum of Art; Mint Museum, Charlotte; Carroll Reece Museum, Johnson City, Tennessee; and the SC State Art Collection. He has had exhibitions of his work at the Nelson Gallery, Kansas City; The Parthenon, Nashville; The Society of the Four Arts, Palm Beach, Florida, and Ligoa Duncan Gallery, New York; among others. In addition to his faculty position at Bob Jones, Blair has worked with the Kansas City Art Institute Summer Programs and Cooperating Faculty Greenville County Museum School of Art.

Also appointed was Mrs. Shirley P. Langdon of Aiken. Mrs. Langdon was the first female commissioner appointed to serve on the SC Parks, Recreation and Tourism Commission (appointed by Gov. James B. Edwards, in 1977). She is an active member of the Aiken County Republican Women's Club. A professional model and dancer before her marriage, Mrs. Langdon studied ballet at the Albertina Rasch School of Ballet in New York City.

Staff News

Rick Fisher, Visual Artists Development Program Director, and Regional Arts Coordinator for Laurens and Newberry Counties, and Myrna Rodriguez, Performing Arts Program Director, and Regional Arts Coordinator for Charleston and Dorchester Counties have both resigned their positions at the South Carolina Arts Commission to join Southern Arts Federation, in Atlanta. Rick will be coordinating Visual Arts programming for the nine southeastern state arts support agency, and Myrna will be Deputy Director for Development.

Felicia Smith, Data Management and Research Analyst, will have the first one-person show approved by the SC State Museum's Traveling Exhibition Program. The show, "Filaments of Imagination Continued," will travel through December, '89, and is available for booking by calling the S.C. State Museum, 737-4921. Felicia also serves on the board of directors of the YWCA of the Midlands and is treasurer of the South Carolina Association of Naturalists.

Susan Leonard, Media Arts Center staff, recently served as a panelist for the Mid-Atlantic Regional Media Fellowships administered by Pittsburgh Filmmakers.

Scott Sanders Re-elected Chair of SAF

Scott Sanders, Executive Director of the SC Arts Commission, has been re-elected chair of the Southern Arts Federation for a second 2-year term, 1988-1990. The board of directors of this nine-state arts organization also adopted a \$1.6 million dollar budget; approved new by-laws for the organization; and elected four well-known residents of the Southeast as new At-Large members of the board. These members are Richard W. Riley, former Governor of South Carolina; State Rep. Arnhilda B. Gonzalez-Quevedo of Coral Gables, Florida; Seth Gordon of Miami, senior vice president of Citicorp Florida; and Philip Morris of Birmingham, Alabama, executive director of *Southern Living Magazine*.



Howard Hanger Jazz Fantasy Workshop, Arts in Education

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Notes to ARTIFACTS READERS

ARTIFACTS is published 5 times a year by the South Carolina Arts Commission, a state agency funded in part by the National Endowment for the Arts. Subscription is free and available upon request. Deadlines for submission of copy are printed on the back page of each ARTIFACTS issue. Editor: Jayne Darke.

The South Carolina Arts Commission encourages broad accessibility of the arts for everyone and the elimination of all impediments that discourage participation by the disabled. Grantees and all program sponsors are strongly urged to comply with the Rehabilitation Act of 1973 (Public Law 93-112) Section 504: ...no handicapped individual shall be excluded, denied or be subjected to discrimination under any program receiving federal financial assistance.

The 1988 Board Members of the South Carolina Arts Commission are: Susan Williamson, Chair, Charleston; Carl Blair, Greenville; Shirley Langdon, Aiken; James L. Price, Elgin; C. Diane Smock, Greenville; Marshall Doswell, Rock Hill; Walt Hathaway, Columbia; Grace J. Smith, Spartanburg; Ray Huff, Charleston.

OFFICES CLOSED

Monday, July 4, 1988

Independence Day

South Carolina Surfaces: March 10-April 14, 1988

South Carolina Surfaces, an exhibition of 72 works by 14 artists from across the state, opened to a crowd of 500 designers, collectors, architects and dealers on March 10 at the Gallery 300 in Atlanta, Georgia.

As the first major exhibition of South Carolina artists in Atlanta, the show was organized by the South Carolina Arts Commission as part of an effort to promote the state's artists in major out-of-state art centers. Featuring a variety of functional and non-functional objects including paintings, sculpture, furniture, ceramics and basketry, the works in *South Carolina Surfaces* reflect the current fascination many artists have with the use of sophisticated surface textures.

Participating artists were: Robert Doster, James Edwards, Terry Jarrard-Diamond, Lawrence Jordan, Casimer Kowalski, Jean McWhorter, and "Cats on a Leash," whose members include Jeri Burdick, Clay Burnette, Judy Hubbard, Heidi Darr-Hope, Lewis and Clark, Lee Malerich and Marcy Myers Schell.

South Carolina Surfaces was co-sponsored by Trammell Crow Company and Partnersfund Incorporated, with additional support provided by Southernet and Henderson Advertising.



"Codework: Structure," acrylic, James Edwards



"Movement: The Illusion," batik, Judy Hubbard



"Temple Dogs," Lewis and Clark



"Sculptural Table," Robert Doster



(foreground): Baskets, Clay Burnette



Artwork by Joe Pinckney

Lowcountry Lifestyles

FOCUS ON THE COAST takes pride in presenting Mr. Joe Pinckney in this week's "Art Focus." The entire community is fortunate to have Mr. Pinckney as one of its members. As an artist he has begun a project with which he intends to capture the people and the moods of the earlier low country times. More about that later ...

Our friend has a very rich background with extensive training as an artist. He attended the N.Y. City School of Industrial Art, Connecticut Famous Art School, Bronx Art Student's League and the Manhattan School of Printing between the years of 1954 and 1968. A lot of his time since has been spent as a local art instructor for various schools and academies. This solid background is underwriting one of the most exciting projects to come to our culturally strong area in some time.

Joe has been a friend of mine for three years and when we heard about his latest work we couldn't wait to talk with him. We were greeted by Joe and Eleanor Lenaham, who has joined Joe as an associate administrative director, at his studio on Airport Road on Hilton Head. After a brief introduction we found ourselves standing in awe of two beautiful works of art. The first one, "Uncle Ben eating Hoecakes and Clabber" on a 30" x 40" oil, as is the 32" x 40" "Sweet tata - Savannah Market - Grandma and Grandson." Realism and collectively "Reflections of Lowcountry Lifestyles." Parts II and III of the project call for twenty-three other depictions of lowcountry life in watercolor, acrylic, pen and pencil, and pastels. The completion will certainly be something for this area to be proud of. In the end our community will have approximately 36 paintings depicting life on Daufuskie and Hilton Head Island in the years prior to World War II. Congressman Ravenel and Governor Campbell have recognized Joe and his efforts.

Eleanor and Joe would love to answer any questions and show you the studio in operation. Just give them a call at 681-5661 and tell them FOCUS ON THE COAST sent you. As one could imagine, a project of this magnitude is very costly. This needs the backing of the local people if future generations are going to benefit. Let's all help support "Reflections of Lowcountry Lifestyles."

Brad McDonald

Planning with the Total Community

By Sharon V. King

Rural Arts Coordinator Southern Arts Federation

Recently, in a Long-Range Planning Workshop in Georgia, a local arts agency director asked, "How do we reach those who are left out?" The discussion then turned to the topic of planning for the total community. In response to the arts agency director's question, the facilitator replied, "Who has been 'left out?' Your community or you?"

Many local arts agencies, intent upon stabilizing their organizations and developing their role as the cultural hub of their communities, lose sight of the cultural richness of their area that has been in place for generations. These rich resources, though seldom perceived by local residents as "art," form the cultural spine of a community. By identifying, tapping into and celebrating these resources, a local arts agency can integrate itself more fully into community life and avoid being "left out."

Every community has a history which is continually evolving. With that history comes certain traditions, rituals, events, lifestyles, legends and even scandals. Many arts agencies, particularly in rural areas, view their role as the community's arts delivery system -- the people assigned the task of bringing culture to the community. Local arts agencies do play the important role of presenter, the fiscal entity through which professional arts programming can be made available to the community. But arts delivery should be balanced with arts discovery. The local art agency should also play the role of a cultural animator, helping the community discover its own cultural uniqueness.

To function as a cultural animator, the local arts agency must first embrace the fact that its community is unique. That uniqueness is seldom visible on the surface. The community itself may no longer recognize it. Like buried treasure, it may be protectively stashed in the memory of an older community member, or it may have found a new form in the enthusiasm of a "newcomer" seeking to be more involved in the "local scene." In addition to their many other responsibilities, local arts agency personnel need to be their community's cultural detectives, seeking out new possibilities and opportunities for enriching community life.

As positive and constructive as this "possibility development" may sound, it can have its dark side. As possibilities come into focus, issues of control often surface. Discovery can revert to delivery almost imperceptibly. The process of cultural animation is not unlike that of raising a child. In its formative years, a parent helps a child discover its own unique potential, but the time comes when the child must assert its own personality and move into its own reality. The most important aspect of cultural animation is knowing when to stop.

As a local arts agency grows and uncovers more and more opportunities for cultural enrichment, it can begin to feel the burden of "being all things to all people." The burden is the agency's own creation, however. It has developed out of a desire to control. This desire to control often masquerades as commitment. It is often unintentional and unconscious. It can, however, generate an air of exclusivity around the arts agency that can block out the very community the agency seeks to serve.

The only effective remedy for this tendency to control is participatory planning--planning with the total-community as opposed to planning for the total community. Participatory planning begins with image assessment. While elaborate models of assessment tools exist to help you with this process, you can assess your organization's image by responding to four questions: What is our image? How did we get it? Do we want to change it? Who can help us change it (if we decide we want to)? These are questions that should not be answered in a vacuum, however. The assessment process requires an organization to communicate more closely with its community, thus establishing a rapport that will prove beneficial in a variety of future efforts.

The second step in participatory planning is identification of partners. Every local arts agency has potential "partners" in its community that it may or may not be aware of. A "partner" is any organization that shares a common goal with your agency. Your broadest goal -- improving the quality of life in your community -- is one shared by a variety of organizations, such as social service agencies, schools, religious groups, Extension Service offices, youth groups, housing authorities, fraternal organizations and even elected officials. Partnership with these organizations or individuals could help uncover a new realm of possibilities for cultural programming with a built-in "safety valve" of project co-ownership. These partnerships immediately broaden your organization's image as the identity of your partner is automatically connected to your activity. Another community organization, possibly one you've had little contact with in the past, now has a "stake" in the successful outcome of your activity, or you now have a stake in the outcome of their activity. You and your partner share both the risks and the rewards of a co-sponsored activity.

The final aspect of participatory planning is risk-taking. Risk-taking requires a sense of security that enables your organization to be willing to be vulnerable enough to take risks. The most common example of risk-taking for rural arts agencies is outreach to different racial and economic groups in the community. As important as outreach is, "inreach" is even more vital. Allowing another group, particularly an ethnic organization, to reach into your program planning process and, perhaps, propose to mount its own cultural initiative with little or no support from your organization is risky. The natural tendency is to feel threatened or, worse, patronizing. The "melting pot" theory is not necessarily healthy for the arts. Cultural diversity is one of the vertebrae that compose the cultural spine of many small, rural communities. That diversity should be allowed to flourish to the benefit and enrichment of the whole community. Your arts agency is in a key position to encourage cultural diversity both through your own programming and by allowing others to showcase the cultural offerings of their traditions.

As your arts agency grows in its role as cultural animator and as your planning process becomes more and more participatory, you will notice the effect on your whole agency structure. Your board make-up, your committee structure, your fundraising strategies will all be affected (for the better) by your new approach. Your community will develop a sense of ownership for your organization and its programs, and the cultural uniqueness of your area will begin to gain more visibility. In time, neither your organization nor your community will have any reason to feel "left out."

Rural/Minority Pilot Grants Successful

In a cooperative effort to develop new organizations and audiences for the arts in South Carolina, the SCAC's Rural and Minority Arts Programs sponsored a pilot grants project during the past year entitled "Emerging Cultural Organizations and Artists."

The primary purpose of this project has been to encourage cultural diversity and local cultural development by targeting the ethnic and rural constituents who generally do not participate in other Arts Commission funding opportunities. Seventeen projects from individuals and organizations were funded during the year. The grant recipients were as follows:

Applicant	County	Project	Award
1. Eleanora Tate Writer	Horry	Attended National Storytelling Conference	\$550
2. Princess Wilson Arts Administrator/ Actress	York	Attend Training re: Theatre Arts in Museums	700
3. Bobby Fraser	Richland	Promotional Recording	700
4. Hartsville on AACP	Darlington	Phillis Wheatley Players	1,000
5. Historic Brattonsville (Rural Organization)	York	Black Heritage Festival	1,000
6. Chester Arts Council (Rural Organization)	Chester	Employ part-time Director	2,500
7. Bill Barnwell (Jazz Pianist)	Beaufort	Promotional Brochure	500
8. Council on Native Americans of SC	Richland	Native Dance Instructor	2,500
9. Four Holes Indians	Dorchester	Pow-Wow Planner	500
10. McCelvey Center, Inc. (Rural Organization)	York	Part-time Personnel for new arts center	500
11. Karen Brown (Visual Artist)	Charleston	Marketing	500
12. Joe Pinckney (Visual Artist)	Beaufort	Marketing	500
13. Mamadu Chinyelu Writer	Dillon	Oral History	500
14. Youth In Gospel (Young Musicians)	Greenville	Training	500
15. Glenn Nixon	Colleton	Training with Carolina Opera	1,200
16. Jenell Anderson	Charleston	Elements of African Architecture in Old Charleston	1,000
17. Urban League/U.S.C.	Richland	Black Family Summit Performance	500

The project has been expanded and named the Rural/Ethnic Initiative. It will continue in the new fiscal year, with applications accepted after July 1. A new component of the program provides on-site consultants to non-minority organizations who wish to strengthen outreach to underserved ethnic populations.

For further information, contact the South Carolina Arts Commission, 1800 Gervais Street, Columbia, SC 29201, 803/734-8696.

Arts in Basic Curriculum The ABC Plan

In March, 1987, South Carolina was one of sixteen states to receive a planning grant for incorporating arts in the basic curriculum (ABC) from the National Endowment for the Arts. The grant was awarded to the South Carolina Arts Commission, which funded Winthrop College to coordinate a comprehensive plan outlining specific strategies for making the arts basic within South Carolina school curricula.

The ABC Plan drew upon the expertise of a statewide coalition of grassroots, political and professional arts/arts education leadership at state and local levels in South Carolina.

The ABC Plan has been published in booklet format. Copies are available upon request from the SC Arts Commission, 1800 Gervais Street, Columbia, SC 29201.



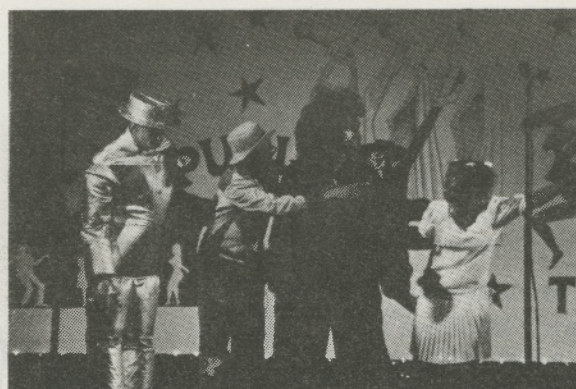
Chuck Davis and the African-American Dancers from Durham, N.C. are on stage with York Comprehensive Jr. High students and teachers. This was the initial performance with the opening of the center. The performance was further highlighted because the deed to McCelvey Elementary School was transferred to McCelvey Center Inc. of York.



Chopstick Theatre's production of "The Masque" and "The Bells" was held at McCelvey on April 20. Two day performances were attended by York Comprehensive High School students.



Mary Carter Smith (right), official "Griot" (storyteller) of Baltimore, MD. discusses storytelling to writer Eleanora E. Tate at Fifth National Festival of Black Storytelling, Berea, Kentucky, Nov. 12-14, 1987. Ms. Smith, with Philadelphia Griot Linda Goss, founded the Association of Black Storytellers. Ms. Tate received an Emerging Cultural Resources small grant from the S.C. Arts Commission to help her, and her husband, photographer Zack E. Hamlett, III, to attend the festival. (Photo by Positive Images, Inc.)



Phillis Wheatley Repertory Theatre for Youth

Dance Initiative Grantees Announced for FY:89

Eleven South Carolina organizations have been awarded matching funds in the third year of the Dance Initiative Grant Program. This program encourages the sponsoring of non-mainstream/ethnic and avant-garde modern dance companies drawn from emerging and recognized dance ensembles across the country.

South Carolina applicants request up to one-half of the performance fee of each artist/company, and then arrange all booking with the artists.

Dance Initiative applicant deadline for FY:90 is February 15, 1989. For more information about Dance Initiative and other performing arts programs, contact your Regional Arts Coordinator at the SC Arts Commission, 734-8696.

The Dance Initiative sponsors and their contracted artists are listed below.

Presenters

Camp Baskervill
EVENTS, Inc.

USC-Dance Company

Columbia City Ballet

Myrne Miller Dance Theatre

Columbia College

Spoletto Festival USA

Committee for African American
Historical Observance

Francis Marion College

Fine Arts Center of Kershaw County

Anderson County Arts Council

Company

Chuck Davis/African-American Dance Company

Stephanie Skura & Company
Victoria Marks Performance Company

Shelley Shepherd H.
Sally Hess

Margie Gillis

Elisa Monte Dance Company
Dance Kaleidoscope

Blondell Cummings
Kathy Rose
Stephanie Skura & Company
Southeastern Dance Festival

Companies to be announced

Joseph Holmes Dance Theatre

Chuck Davis/African-American Dance Company

Baltimore Dance Theatre

Chuck Davis/African-American Dance Company

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The African-American Dance
Ensemble Inc.



Kathy Rose in Syncopations/Photo



Margie Gillis

Stage South Community Tour

(July 1, '88 - June 30, '89)

The Arts Commission Stage South Community Tour is composed of performers from South Carolina who have been specially selected by the Commission. A limited number of Touring Fee Support Grants will be awarded to non-profit organizations which sponsor tour performances. The grants cover up to one-third of the artist's fee. Fees are set by the artists (general fee listed below) and are applicable only to performances subsidized by the Community Tour.

Sponsors should contact the artists directly for fees and availability. Community Tour artists have performed at community concerts, festivals, college and university art series, churches, and for service organizations events. And sponsors can charge admission to the performances!

American Arts Trio, Chamber Music

School of Music
University of South Carolina
Columbia, SC 29208
Contact: Donald Portnoy
Phone: 777-4026
Average Fee: \$1,000

Charleston Ballet Theatre

354 1/2 King Street
Charleston, SC 29401
Contact: Patricia Cantwell
Phone: 723-7334
Average Fee: \$4,500

Charleston Renaissance Ensemble

PO Box 1131
Charleston, SC 29402
Contact: Bobbie Bonnet
Phone: 577-0536
Average Fee: \$1,650

Christopher Berg, Guitar

2228 Park Street
Columbia, SC 29201
Phone: 777-7067
Average Fee: \$500

Delphin & Romain, Duo-Pianists

c/o Joanne Rile Artists Management
Box 27539
Philadelphia, PA 19118
Contact: Joanne Rile
Phone: (212) 233-2333
Average Fee: \$3,500

Douglas Weeks, Piano

661 Blue Ridge Street
Spartanburg, SC 29302
Phone: 596-9076
Average Fee: \$500

Foothills Brass Quintet

PO Box 253
Greenville, SC 29602
Contact: Richard de Bondt
Phone: 271-3919
Average Fee: \$1,000

Heritage Chamber Players

302 Hermitage Road
Greenville, SC 29615
Contact: Martha Brons
Phone: 268-8666
Average Fee: \$700

Michael Poulos, Guitar/Lute

35 Pitt Street
Charleston, SC 29401
Phone: 577-0869
Average Fee: \$250

Robert S. Pruzin, French Horn

1501 Nunamaker Drive
Columbia, SC 29210
Phone: 777-4337
Average Fee: \$750

Ron and Natalie Daise, Musical Theatre

1407 Greene Street
Beaufort, SC 29902
Contact: Ron Daise
Phone: 681-5095
Average Fee: \$725

South Carolina Chamber Orchestra

PO Box 5703
Columbia, SC 29250
Contact: Stuart B. Weiser
Phone: 771-7937
Average Fee: \$6,000

Steve Harris, Mime

553 Parlock Road
Irmo, SC 29063
Contact: Sarah Harris
Phone: 749-0220
Average Fee: \$450

Tommy Scott Young, Storytelling

PO Box 11247
Capitol Station
Columbia, SC 29211
Phone: 254-5466
Average Fee: \$525

CORRECTION

It was incorrectly printed in the last issue of *Artifacts* that Community Tour grants will cover up to 50 percent of the artist's fee. The FY:89 Community Tour grants will actually cover up to one-third of the artist's fee for a single performance or residency.

**If you are a presenter of performing arts events,
you cannot afford to miss**

Showcase '88

THE ROAR OF THE CROWD

Join the crowd of Performing Arts Sponsors who will be attending this year's South Carolina Arts Commission's **Showcase** and participate in three days of continuous live auditions by more than 50 performing artists.

Sponsors who attend Showcase can make booking arrangements for the entire year directly with the talented performers who have been pre-selected for a Showcase appearance.

HOW TO JOIN THE "IN-CROWD"

All performing arts presenters - arts organizations, festivals, colleges, universities, civic organizations can make plans to attend the **7th Gala Performing Arts Showcase** at the Dock Street Theatre in Charleston on November 4, 5 & 6. Auditions will begin on Friday afternoon, November 4 and run until early Sunday afternoon, November 6. The local host, once again, will be the Office of Cultural Affairs of the City of Charleston.

South Carolina Arts Commission staff will be available to answer questions about programs and grants which stretch booking dollars and to provide information about technical assistance offered through workshops, seminars and on-site consultations. Breaks have been scheduled intermittently throughout the three-day agenda to allow presenters and performers time to get acquainted.

THE CROWD PLEASERS

Participating artists are professional performers from the Southeast and across the country. A wide variety of performers will showcase including bluegrass, jazz and classical musicians, modern and classical dancers, theatre companies, storytellers, puppeteers and mimes. Artists or ensembles will dazzle you with their talents. All participating artists have been pre-screened by a panel of professionals. Sponsors will receive a profile sheet on each artist which includes availability, fees and technical needs.

TO BEAT THE CROWD ...

The **Showcase** registration fee is \$50, which covers up to two members of an organization. However, the Arts Commission is offering an early-bird registration special of \$40 for presenters who return their registration form and fee payment by **October 1, 1988**.

Prior to the Showcase registrants will be mailed a Sponsor Registration Packet containing specific information about Showcase agendas and special events such as receptions and breakfast scheduled around the auditions.

Note: The next Showcase will be in 1990. Don't wait until the next decade to attend!

SPONSOR REGISTRATION FORM

To register, fill in the Registration Form below and mail along with fee payment to: Showcase, SC Arts Commission, 1800 Gervais Street, Columbia, SC 29201

Name of Organization _____

Contact Person _____

Person(s) Attending _____

County _____ Cong. District _____

Address _____

City _____ State _____ Zip _____

Phone _____

I would like to take advantage of the Early-Bird Special. Enclosed you will find my payment of \$40 for up to 2 people from same organization; \$20 for each additional person (registration prior to October 1).

I would like to attend the Showcase. Enclosed you will find my payment of \$50 for up to 2 persons from same organization; \$20 for each additional person (registration after October 1).

Make checks payable to Showcase

For information about the South Carolina Arts Commission registration refund policy, call your Regional Arts Coordinator at (803) 734-8696.

Artifacts July/August, 1988



Elisa Monte Dance Co. in "White Dragon"



Troika Balalaikas

On Circuit Riders, Brush Arbors, and the Laying on of Hands: Some Metaphorical Analogies That Might be Worth Considering, in a Quiet Place, at the Dawn of a New Day

by Bryan Lindsay

(Dr. Lindsay is Professor of Fine Arts and Humanities at the University of South Carolina at Spartanburg. He serves as a member of the Arts in Basic Curriculum (ABC) Steering Committee for the South Carolina Arts Commission.)

There are certain moments in our lives which are auspicious, whether we wish them to be or not. Frequently we find ourselves caught up in something totally unexpected, something unplanned or uncalled-for, over which we have little or no control. In many cases this is the stuff of tragedy, man struggling to master a destiny over which he has no control. Oedipus should have listened to Tiresias.

We are gathered together to ponder this promising moment in our collective histories: if the work of the ABC Project Steering Committee has been good and worthy we will certainly see a new day for arts education. If their work has been flawed they will return to the drawing board frustrated but undaunted, for such is the stuff of the pioneer, the circuit rider, the country doctor. This is indeed a pioneer effort for South Carolina and for the nation. If they are successful we will change arts education in truly significant ways, and the state will benefit comprehensively as a result of their efforts. One cannot help but be optimistic in the face of these facts: there is a sense of purpose, dedication and enthusiasm here that brings a cheer to the toiling heart. Let's go back to the circuit riders.

Many of them are still at work today, traveling from village to hamlet to metropolis across the state, spreading the word for arts education. Virginia Uldrick, Mac Arthur Goodwin, Ray Doughty, Brenda McCutcheon, and earlier Tom Hatfield and Alicia Moore, as well as many others are constantly out and about in the service of arts education in South Carolina. They are not alone; however; in many school districts the art and music specialists are rovers, carrying image and song to hundreds of children day after day. True "wayfaring strangers," they know no permanent home, but they know their mission: they keep the arts alive in the hearts and minds of present and future Carolinians. Soon they will be joined by a new group of compatriots, theatre/drama specialists and dance specialists, for our work will become all-encompassing. The South Carolina Arts Commission's ABC Project will expand and enhance arts education in the schools of our state, so that music, the visual arts, drama/theatre, and dance will enjoy parity and equity with the other components of the curriculum, language arts, social studies, mathematics, science, and physical education. Long ago Plato posited that the perfect education would be half music, half gymnasium, a well-trained spirit in a well-trained body. Today, our children will be the recipients of an even better education, due to the work of these great circuit riders: every arts educator should be proud of their pioneering efforts.

Brush arbors? I was amazed to discover that my students never even heard of brush arbors, those primitive edifices to the faith that illustrated the earlier years of our country. I think that it was in *The Grass Harp*, a beautifully gentle novel by Truman Capote, that I discovered the brush arbor; I'm not certain. I do remember the picture vividly, though. There was a large shelter assembled by the faithful where services might be held until a real church could be constructed. In our world of arts education we still encounter brush arbors. One of the most wonderful is in Laurens, South Carolina, where Barbara Brinson holds sway. Under her inspired tutelage, an array of students too diverse to catalog goes adventuring every day in quest of significant aesthetic experiences. The walls are covered with masterpieces, from Michelangelo to Matisse, and, very much like the stained glass windows in Gothic cathedrals, the paintings inform the pilgrims of the great traditions of Western Civilization. Undoubtedly there are hundreds of similar brush arbors across our country, portable houses of celebration wherein novice, apprentice, and mentor work together in search of the meaningful, the majestic, the masterwork in the making. There will come a day, soon, we hope, when the brush arbor will be replaced by the fully equipped arts facility; in the meantime, know that great work goes on in some very simple settings.

As the ABC Project comes to fruition, we will extend the arts into all classrooms everywhere. By developing innovative programs to make the arts available to all educators K-12, we will be able to demonstrate that the arts are truly the glue that holds civilization together. When we bring this vision into being it will be seen that history and literature without the incorporation of the arts are less than complete, less than fully informative. As early childhood and elementary teachers are trained to use the arts effectively to educate toward a sensing of aesthetic sensibility, cultural history, and criticism, so will their students become more fully aware of the value of the arts at the center of their lives. Our laying on of hands will extend across education. We will welcome our colleagues outside the arts to the fold with open arms, and together we will march forward into the glorious morning of a new day when quality arts education will be available to all children in every school of South Carolina.

Just what is it that makes the arts an essential component of the basics curriculum? We can answer by saying that the arts are a vital force in the education of human beings - a vital force! Let's elaborate upon that idea:

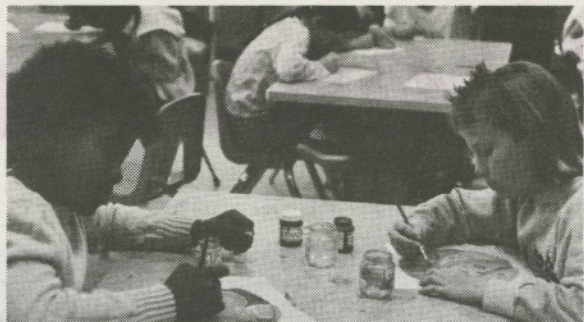
- 1) The arts energize life. From our earliest beginnings we have been brought to life by the arts. Through music, visual arts, drama, and dance we have acted out all the great life-shaping moments: we welcome the newborn, conquer our enemies, initiate our youth toward womanhood and manhood, celebrate marriage, venerate the elders, bury our dead through the arts. Before we wrote we painted, sang, danced and acted out the great moments of being in the world. And when we learned to write we extended ourselves through time and space with myth, legend, poetry, history.

- 2) The arts inform life. What does it mean to be a human being? Listen to Gesualdo, Berg, Schubert, Gershwin. Look at Giotto, Renoir, Munch, Warhol. Read Chaucer, Shakespeare, Basho, James Baldwin, Elizabeth Barrett Browning. Watch Tennessee Williams, Sophocles, Moliere, Goethe, Chekhov. And don't forget Martha Graham, Alvin Ailey, Balanchine, Diaghilev. As we experience the profound and the pathetic we begin to understand and to be informed (shape inwardly) by the great lessons that only the arts can teach.
- 3) The arts illuminate life. Whether it be spotlight or a searchlight or a flashlight, the arts call upon out of the shadows of memory the richest illustrative moments. Picasso's "Guernica," Benjamin Britten's "War Requiem," Norman Mailer's *The Naked and the Dead*, Francis Ford Coppola's "Apocalypse Now," are truly illuminating masterpieces that brand our consciousness beyond eradication. Once we let the great artist brighten our unenlightened darkness we can never be the same. The human being, thus enlightened, becomes more fully aware, not only of the arts, but the way the arts work to make us more fully human, more energized, better informed and enlightened.
- 4) The arts enrich life. The history of arts education is the history of life enrichment. In Europe, where the arts are as integral to life as a walk along a Parisian street, an evening in a Viennese concert hall, and in Japan, where the arts in education enjoy a prominence not known elsewhere, the citizenry at large enjoys a quality of life that few Americans can claim. Arts education is enrichment education. Children who are educated to appreciate, enjoy, and create art are happier, more excited, and more productive children. The term, culturally deprived, intimates more than just material deprivation; it suggests spiritual deprivation. A society without artistic enrichment is a dispirited society. Malnourishment of the human spirit leads to discontent, despair and anxiety. The arts, more than anything else, feed the human spirit and enrich it by their presence. In this sense, the arts are an essential component of the basics curriculum.
- 5) The arts ennoble life. There is a great dignity in being human, but it must be nurtured. Too many of us never attained nobility, not in the sense of title, property, or power, but in the sense of our spiritual worth. In our country this is too frequently overlooked. What we own defines us more clearly than who we are. But when we own the arts, when we can lay claim to the awe, the wonder, the joy, the grief, the delight that the arts provide, we can experience the ennobling capabilities of the arts. When I look up from a book of poetry and sigh, when I walk through an art gallery and carry on a quiet conversation with Delacroix and Ingres while all the time knowing that they wouldn't speak to each other, when my headset brings me Stravinsky and Shostakovich as very different Russians, when I watch a young ballerina struggle with her pas de chat and remember a thousand similar miscues, I discover the true nobility of the human spirit as manifest in the arts. I find myself eternally alive through my awareness of and involvement with the arts. As I wander through endless corridors of aesthetic adventure, without fearing either minotaur or Medusa, I can proudly and nobly say, "I am alive, I am aware. I am a human being."

It seems that we are on the edge of a new world at the dawn of a new day. The ABC Project expands arts education vertically and horizontally. It will bring the arts into the basic curriculum as equal partners with the other disciplines. The arts will serve as integrators and interrelaters across the curriculum, making connections among the social studies, language arts, math, and science that are not now being made. While the arts specialists will continue to serve as the essential professionals in the arts, classroom teachers will, through in-service and special graduate and CEU classes, develop the necessary skills to incorporate the arts into every aspect of their work. This is already being done at Ashley River Creative Arts Elementary School, in Charleston, where Rose Maree Myers is Principal. Where there are now music and art specialists there will soon be drama/theatre and dance specialists. As the ABC Project becomes a reality the arts will expand and flourish across the schools of South Carolina.

But what does this mean for the future of the state? It should be obvious from the ideas above that an arts-education state is a more vitalized, more informed, better enriched and ennobled state. Citizens in such a state will become more involved, more productive, better educated stakeholders in the future of that state. While the ABC Project will indeed produce new generations of creative artists, more importantly, it will produce new generations of enlightened consumers who will demand higher quality productions and performances in the arts; the entire environment will be enriched by the presence of such consumers. Everyone knows how significant this is. Recent headlines indicate that culture is a most important component of the state's economy. International business and industry look for a culturally enriched environment and culturally aware schools as top-priority items when selecting local sites for investment and corporate development. As this sort of development occurs, due to the changes that the ABC Project will bring about, the quality of life for everyone will improve. And that is at the center of true progress: not the GNP, not the COLA, not the number of millionaires per one thousand, but the **quality** of life. That is where the arts impact most meaningfully upon the culture, not quantitatively but qualitatively - spiritual richness, not material well-being. Freedom, dignity and nobility, these are the qualities of the human spirit; these are the qualities about which the arts most profoundly inform and guide us. As arts education, through the innovation and exemplary modelling of the ABC Project, changes the schools of South Carolina, so will it change the lives of South Carolinians, across life. If we are successful we do stand at the dawn of a new day.

Edited for space



Kershaw Elementary School, TIG Project

Teacher Incentive Grant Projects '88

Art Students Complete Project

Mrs. Ruthann Brasington, Art Teacher at Kershaw Elementary School has been working with a group of 5th grade students on a textile project funded by the South Carolina Arts Commission's Teacher Incentive Grant Program.

The project was designed to develop within the students a basic understanding of the textile industry and of the important role that art plays in the industry.

The students worked on various textile projects during their art classes for three months. As a result of this study, the students gained an understanding of how cloth is produced by doing a small weaving project. They also investigated various methods of designing the surface of fabrics by painting directly on silk with textile dyes, using textile paints to transfer a design from paper to fabric and by completing a silk screen project.

The project concluded with a tour of the Springs Industry, Inc. Research and Development Center in Fort Mill, SC, led by Dewey L. Todd, Product Development Engineer.

The students' work was on display at the Andrew Jackson Middle School in April.

Jasper High School Art Class Completes Quilt of History

In early December 1987, the Art I and Art II classes at Jasper County High School started a project entitled "Quilt of History". Wayne E. Bell, Visual Arts teacher at Jasper County High School, was in charge of the project which was funded by the South Carolina Arts Commission through the Teacher Incentive Grant Program.

The project began with the students researching the history of Jasper County through available resources such as the library, Chamber of Commerce and through talking to local citizens. The students then designed on paper their "patch" or part of Jasper County history they had decided to re-create. The design was done in pencil first, then the students used cut paper (the paper substituted for cloth) to create their design.

The next step was for the students to prepare their square of muslin for the actual cloth applique. Mr. Bell introduced a few basic embroidery stitches which the students incorporated in the design of their quilt patch.

The students worked hard cutting and sewing to put their designs together and slowly a picture began to emerge on the cloth.

When all the patches were finished the students put the squares together to form strips.

Finally the squares were all sewn to form the top of the quilt.



Jasper High School, TIG Project



Jasper High School, TIG Project

Teacher Incentive Grants 1988-89

It's not a moment too soon to begin thinking about that innovative arts projects you've always "wanted" to do with your students but never had the available funds necessary to carry out the project.

If you are a certified elementary or secondary school teacher who plans to be working in a South Carolina School during 1988-89 the Teacher Incentive Grants Program could be just what you're looking for. These grants provide financial assistance on a competitive basis to teachers who wish to explore new ways of incorporating arts activities in the regular curriculum. Grants range in amounts from \$50 to \$300. Grant funds may be used to provide special arts resources on programming, to hire art consultants or artists, or to purchase art supplies or other items for arts-related projects.

Begin now to design your project so you won't miss the November 1, 1988 application deadline. Projects should take place between January and May of 1989. Proposals may be hand delivered by 5 p.m. or post marked on or before the deadline of Nov. 1.

To apply, prepare a typed proposal with the following information:

1. Project description, include:

- the project's significance and objectives.
- the number of students and teachers involved and if the project will serve minority, disadvantaged or other special audiences,
- the length of the project,
- method(s) of evaluation and documentation.

2. Proposed budget; indicate if there are potential or additional funding sources. Matching local funds are not required.

If consultants or artists are to be hired with the funds, please attach a brief biographical summary or resume' to the proposal.

Teachers may apply as individuals or as teams. There is no limit to the number of applications submitted from each school.

There are only a few restrictions on the grants. Funds may not be used to purchase permanent equipment, i.e., an item that costs \$100 per unit with a useful life of more than one year. Projects must involve direct student and teacher participation and must be approved by the principal. A teacher may submit more than one proposal; however, if awarded funds, she/he will generally only be eligible for a total of \$300, the maximum award amount.

Return Application form below and proposal to:

South Carolina Arts Commission
Attention: Teacher Incentive Grants
1800 Gervais Street
Columbia, S.C. 29201

Soc. Sec. # _____

Applicant* (Teacher's Name) _____

Check One: _____ Mr. _____ Mrs. _____ Miss _____ Ms. _____ Dr.

Title _____

Daytime Telephone _____

School Name _____

School Address _____

City _____ State _____ Zip _____ County _____

School District _____ Cong. District _____

Project Title or Activity _____

Grade Level _____ No. Participating Students _____ Teachers _____

Project Dates _____

Grant Amount Requested _____ Local Match (optional) _____

Applicant's Signature _____

Principal's Signature _____

.....

* The applicant is the payee of a grant. If a team of teachers is applying, specify one member as the applicant. Indicate the other members in the proposal.

Teacher Incentive Grant Application	FOR SCAC USE
Applicant # _____	Applicant # _____
Applicant Status _____	Applicant Status _____
Applicant Institution _____	Applicant Institution _____
Applicant Discipline _____	Applicant Discipline _____
Content _____	Content _____
Type of Activity _____	Type of Activity _____
Project Type _____	Project Type _____
Project Discipline _____	Project Discipline _____

1988 Elizabeth O'Neill Verner Award Recipients

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Verner

Governor Carroll Campbell and the members of the South Carolina Arts Commission announce the 1987-88 recipients of the Elizabeth O'Neill Verner Awards, Governor's Awards for outstanding achievement and contribution to the arts in South Carolina. The Verner Awards recognize those individuals and organizations whose vital support of the arts enriches and promotes South Carolina's artistic heritage. Awards are named for the late Mrs. Verner, internationally known Charleston artist whose etchings and pastels brought the scenes of this state's lowcountry to the attention of a worldwide audience.

The 1988 Elizabeth O'Neill Verner Awards recipients were recognized in a presentation in the House Chambers of the State House on Tuesday, May 3, 1988. Each recipient received a cast-bronze statue designed by sculptor Jean McWhorter and fabricated by Claude Davis.

This year's Verner recipients are:

Ashley River Creative Arts Elementary School, Arts in Education Award. Located in District 10, Charleston County, Ashley River Creative Arts Elementary School was originally an experiment - the first creative arts magnet school. Opened in 1984 and greeted with great skepticism, this school now boasts a waiting list of over 800 children (including unborn); has been recognized by the Governor's Conference of Effective Schools as one of the most effective schools in South Carolina; and Principal Rose Maree Myers is the recipient of the 1988 Kennedy Center/Alliance for Arts Education's School Administrator Award.

Columbia City Ballet with special recognition to Ann Brodie, Arts Organization Award. Since its inception in 1961, Columbia City Ballet has enhanced Columbia's cultural life and continues to make a tremendous contribution to the dance world. Ann Brodie has nurtured an extraordinary number of stellar dancers who have joined with major companies of the world and her accomplishments were recently recognized by the American Council for the Arts. William Starrett, the artistic director since 1986, is one of the premiere soloists in America, and has been called the "ultimate Nutcracker Prince" by *Dance Magazine*.

The repertoire includes "Giselle," "Sleeping Beauty," "Coppelia," "Romeo and Juliet," "Cinderella," "A Midsummer Night's Dream," and "The Nutcracker". The ballet presents three major performances each year as well as touring the state, and will be one of the primary resident performers in the new Koger Center for the Arts.

Southern Bell, Business Award. Southern Bell voices support for the arts through a broad range of vehicles. From personal involvement to financial to civic service, their commitment is demonstrable and solid.

As a corporate patron, Southern Bell has been a leader in financial support providing over \$125,000 for the arts throughout the state in 1987. Long term pledges for the future exceed \$575,000. This includes major support for the Spoleto Festival U.S.A., Cultural Development Fund of the Cultural Council of Richland and Lexington Counties, South Carolina Arts Foundation and others.

In addition to its direct financial support, Southern Bell encourages employee contributions through a "match" program. And currently seven Southern Bell executives serve on the boards of directors for a combined total of 13 arts organizations statewide.

City of Rock Hill, Government Award. The City of Rock Hill stands as a model and leader of progressive vision in the arts in South Carolina, with a dedicated long-term commitment to achieve and maintain a high quality of life for local citizens.

Most visible is the acquisition and plan for renovation of the former Rock Hill Post Office building - a recognized historic structure to be used as a community arts center where all arts groups can develop their work. The City won the 1987 Municipal Association's Achievement Award competition and has achieved statewide and regional recognition for its development of facilities for arts activities, such as Cherry Park. To help promote art activities to all citizens, the City includes information on arts events in its monthly utility bill.

The City provides a variety of art classes, workshops and specialty summer camps for youth and senior citizens; it helps support York County Children's Theatre; provides financial support through the sharing of accommodation tax funds; matches funds with the National Endowment for the Arts Local Program Grant; sponsors performances such as Shakespeare in the Park and South Carolina Opera performances; and provides musical concerts and an Arts Showcase at the Annual Come-See-Me Festival, an event which attracts thousands of visitors each year.

Wilfred Delphin and Edwin Romain, Individual Award. Wilfred Delphin and Edwin Romain are among the finest duo-pianists in the world. They have been called "consummate interpreters" of the classic duo-piano repertoire, along with the works of Black American composers. Internationally renowned as superb artists, Delphin and Romain are recognized for their dynamic contributions to the community - including work with the Black Arts Festivals and Moja Festivals in Charleston; school residencies, professional panels and more.

The duo-pianists conceived and have coordinated the Musica de Camera series for Piccolo Spoleto for the past eight years, taught at the South Carolina Governor's School for the Arts; and performed with some of the country's finest symphonies. Their recital tours include concerts all over the United States and in Europe, Asia and South America.

In October, 1987, Delphin and Romain were named "True Sons of Charleston" by Mayor Joseph P. Riley, Jr. The two College of Charleston resident artists have also been active participants in South Carolina Arts Commission programs - including participation in both the Stage South Youth and Community Tours over the past several years.

Peter Rickett, Special Award for Lifetime Achievement. The 1987-88 season marks Peter Rickett's 31st year as conductor of the Greenville Symphony Orchestra. Under his leadership, the symphony has now attained a level of artistic achievement that is clearly remarkable. His name has become synonymous with the symphony, and he deserves credit for the great strides in quality that the symphony achieved. When Rickett was hired as conductor in 1956, there were about 50 players, mainly amateur. They performed in a hall that seated 500. Now the orchestra is twice its original size and performs in McAlister Auditorium, which seats almost 2,000.

Rickett also conducts the Hendersonville (N.C.) Symphony and the Greenville Savoyards, a Gilbert and Sullivan operetta group; serves on the faculty of Furman University as a bass teacher; performs occasionally with the Savannah Symphony and other orchestras in the area; and teaches both piano and bass privately.



Governor Campbell with Peter Rickett



Guest speaker Josephine Humphreys



Governor Campbell with Hammond Beale, Columbia City Ballet

Awards '88

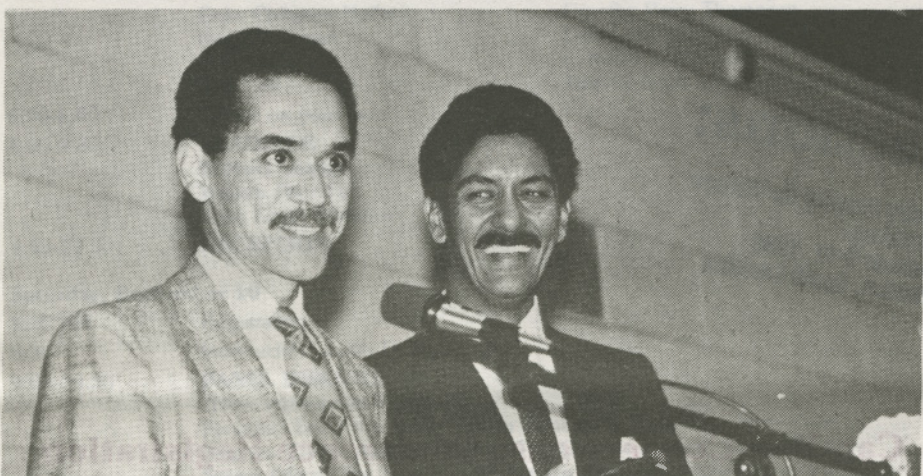
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Verner recipients Edwin Romain, Wilfred Delphin, Peter Rickett, Governor Campbell, Mayor Betty Rhea, Rose Maree Myers, Hammond Beale



Verner reception, The State House



Wilfred Delphin and Edwin Romain



Governor Campbell with Joe Anderson, Southern Bell

Remarks by Governor Carroll A. Campbell, Jr. Verner Awards May 3, 1988

It is a pleasure to welcome you to the State House today to pay tribute to leadership, achievement and accomplishment in the arts.

Everyone in this room today knows first-hand what the arts can mean to us as individuals. The arts are the medium through which we record and interpret our experiences. They are the history and values of our civilization -- a living flame that we pass from generation to generation. And the arts are so central to our enjoyment of life that it is, in fact, difficult for most of us to imagine life without them.

But I don't want to talk in generalities today. I want to talk to you in very specific terms about what the arts mean to the State of South Carolina. Because what some of you may NOT know is the extent to which the arts have become a mainstay of our economic, as well as of our esthetic life.

For example, the Cultural Affairs Committee of the Legislature has just released a study that shows that the Cultural Industry is pumping \$127 million a year into the state's economy. One hundred twenty seven million. And that's just in direct spending -- the purchases actually made by artists, historians, libraries, and other members of the cultural industry to carry on their business. If you add in all of the purchases made by other industries to support the arts and humanities, you're up to \$244 million. And that represents a pretty sizable chunk of South Carolina's economy.

But that's not the only way the arts are helping the state to grow. According to a 1986 survey, 99% of the businesses in South Carolina consider the quality of the cultural life available in an area a crucial factor when they're trying to decide where they want to locate. I've yet to talk with a CEO considering South Carolina who did not ask me about our cultural climate.

Businessmen are smart investors, and you can bet that they wouldn't be giving so much attention to the arts unless they were sure the returns were going to be worth it.

The richer and more diverse the leisure-time activities available to employees, the happier they'll be. And happy employees make better employees. It's as simple as that.

But there's another reason why industry has a vested interest in promoting the arts. Increasingly today, businesses need employees with broad-based analytical skills. They need people who are creative and resourceful. People who can bring fresh perspectives to bear on shopworn problems. And businesses know that one of the best ways to develop those qualities is to train people from an early age -- in the arts.

That's why we've been working with the South Carolina Arts Commission and the State Department of Education to develop something called The Arts in Basic Curriculum Plan. That document lays down the guidelines for bringing an expanded arts education program into every school district in our state. It's our ticket to a future of new progress, and new hope for all our citizens.

Out of everything that I've just said I ask you to remember two things. First, that the arts aren't just some frivolous game being played out on the sidelines of real life; they're a business, one that employs people and pays sales taxes and generates income. And second, that as a business the arts are paying huge dividends to this state -- dividends that are in fact far out of proportion to the relatively modest investment they require from us. The arts create the opportunities for economic growth, and for human growth, that our citizens need to prosper. And you can't ask much more from any business than that.

It is against this backdrop that I am honored to introduce our guest speaker -- a homegrown wonder. A Charleston novelist whose first two novels have received rave reviews from notable critics across the country.

Josephine Humphreys' first novel, *Dreams of Sleep*, was proclaimed as the finest first novel published in America in 1984, winner of the PEN Ernest Hemingway Foundation Award. Her second book, *Rich In Love*, was published in 1987 and according to reviewers, surpasses her first effort.

A successful activist in what has been called a "Southern Literary Renaissance," Ms. Humphreys is clearly one of our State's most promising "Natural Resources."

Please join me in welcoming a fellow South Carolinian, Ms. Josephine Humphreys.

Carolina Connections

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Carolina Connections:

A Literary Festival for Writers
and Readers
September 9-11, 1988
Charleston, South Carolina

A National Literary Festival for Writers and Readers

If you love a good read, read on. For three days South Carolina is celebrating great writing with the writers who make it possible. And you're invited.

CAROLINA CONNECTIONS is a literary festival featuring over 60 established and emerging writers who have in the past or now make their home in South Carolina or who have roots in the state.

The list of participating authors includes James Dickey, one of the nation's most respected poets and author of *Deliverance* and *Alnilam*; William Price Fox (*Moonshine Light*, *Moonshine Bright* and *Ruby Red*); Josephine Humphreys, PEN Hemingway Award-winning author of *Dreams of Sleep* and *Rich in Love*; novelist Gail Godwin (*A Southern Family*, *A Mother and Two Daughters*); and novelist/playwright Alice Childress (*A Short Walk*).

Also, writer Barry Hannah (*Hey Jack*, *Geronimo Rex*); Blanche McCrary Boyd (*The Redneck Way of Knowledge*); George Garrett (*The Succession*, *Death of the Fox*); Percival Everett (*Cutting Lisa*); John Jakes (*North and South*); Brett Lott (*The Man Who Owned Vermont*); Ben Greer (*Slammer*, *Halloween*); Padgett Powell (*Edisto*); poet and playwright Ntozake Shange; Mark Steadman (*Angel Child*, *McAfee County*); Valerie Sayers (*Due East*); and Louis D. Rubin, novelist, scholar and founder of Algonquin Books of Chapel Hill. And the list goes on and on!

CAROLINA CONNECTIONS invites you to participate in a variety of events:

- Marathon Readings
- Workshops for Writers
- Seminars for Educators, Scholars, and Librarians
- Panel Discussions
- Book Fair

The South Carolina Arts Commission's goal in presenting CAROLINA CONNECTIONS is not only to celebrate writers, but also to bring the public and writer together in an effort to better inform the public and to increase the audience for each writer's work. Throughout the weekend, there will be informal opportunities for you to meet the writers and other participants.

Register Now!

Attendance and accommodations are limited. Look over the schedule, fill out the registration form and send it in right away.

Carolina Connections: Conference Registration

To participate in conference activities, you must send in a completed registration form (original or photocopy) and enclose a check or money order for \$60. The fee does not cover food, travel or accommodation costs. When we receive your registration form and fee, confirmation of your registration will be sent to you.

Space is limited. Early registration is advised. Any registration forms received after all spaces are filled will be returned by mail.

CONFERENCE REGISTRATION FORM

Make checks payable to South Carolina Arts Commission.

Name _____

Address _____

City _____ County _____

(SC Residents Only)

State _____ Zip _____

Phone: Day () _____ Evening () _____

Conference Registration Fee: \$60

Number of persons registered _____ X \$60 = \$ _____

I will be attending the following seminar:

- _____ #1 "Contemporary Literature in the Classroom"
- _____ #2 "Reading, Writing and Humanities"
- _____ #3 "Let's Talk About It: Reading and Discussion Programs in South Carolina's Libraries"

If there are others for whom you are enclosing payment, please either make a photocopy of this form for each or provide the same information for each on a separate attached sheet of paper.

Mail to: Carolina Connections
South Carolina Arts Commission
1800 Gervais Street Columbia, SC 29201-3585

Schedule of Events

(Schedule subject to change)

Friday, September 9

8:00 AM Registration
9:00 Welcome and opening remarks
9:30-11:00 **PANEL DISCUSSION**
"Southern Literary Renaissance—Fact or Fiction?"
Panelists: Fox, Hannah, Humphreys, Tate
Moderator: Rhett Jackson
11:00 **BREAK**
11:15 AM-12:45 PM **PANEL DISCUSSION**
"The Future of Poetry"
Panelists: Coggeshall, Dickey, Peterson, Shange
Moderator: Alice Cabaniss Bass
12:45-3:00 Lunch on your own for all participants not involved in the workshops
1:00-3:00 **WORKSHOPS** (Lunch included)
3:15-6:00 **READINGS** (Concurrent, five locations)

William Aarnes	Annie Greene Nelson
Jan Bailey-Wofford	Robert Parham
William P. Baldwin	Jim Peterson
Jack Bass	Ron Rash
Libby Bernardin	Lee M. Robinson
Pam Durban	Louis D. Rubin, Jr.
Percival Everett	Wendy Salinger
Stephen Gardner	Eve Shelnut
George Garrett	Cathy Smith-Bowers
Harlan Greene	Max Steele
Ben Greer	Charleen Swansea
Celia Childress Halford	Dorothy Perry Thompson
Sue Lile Inman	David Tillinghast
John Lane	Kathleen L. Whitten
Bret Lott	Tommy Scott Young

6:00-8:00 Dinner on your own

8:00-9:30 **READINGS**
Ntozake Shange
William Price Fox
John Edgar Wideman

9:45-11:30 **RECEPTION**

Saturday, September 10

8:00 AM Registration
8:30 Introduction: Louis D. Rubin, Jr.
9:00-10:30 **PANEL DISCUSSION**
"How Writers Get Published"
Panelists: Eric Ashworth, Candida Donadio & Associates, New York;
Stephen Corey, Associate Editor, *The Georgia Review*; Daniel Menaker,
Senior Editor, *The New Yorker*; Patricia Mulcahy, Senior Editor, *Vingage*
Boods; Chuck Perry, President and Editor, Longstreet Press, Atlanta;
Shannon Ravenel, Series Editor, *The Best American Short Stories* and
Senior Editor, Algonquin Books of Chapel Hill; and Alice K. Turner,
Fiction Editor, *Playboy Magazine* and Consulting Editor, Charles Scribner's
Sons
Moderator: Helene Atwan, Vice President and Director of Publicity, Farrar,
Straus & Giroux
10:30 **BREAK**

10:45 AM-12:15 PM **PANEL DISCUSSION**
"The Black Writer and the South"
Panelists: Everett, Finney, Millican, Thompson
Moderator: Verta Mae Grosvenor

12:15-1:45 Lunch on your own for all participants not in the workshops

12:30-2:30 **WORKSHOPS** (lunch included)

2:00-3:00 **CONCURRENT SEMINARS**

"Contemporary Literature in the Classroom" G. William Koon
"Reading, Writing and Humanities" Leland H. Cox, Jr. and Dixie
Goswami
"Let's Talk About It: Reading and Discussion Programs in South Carolina
Libraries"

Presented by the South Carolina State Library (panel to be announced)

3:15-6:00 **READINGS** (concurrent, five locations)

Gilbert Allen	Robert Marks
Paul Allen	Arthenia Bates Millican
Franklin Ashley	Ed Minus
Alice Cabaniss Bass	Frank O'Neill
Blanche McCrary Boyd	Christina V. Pacos
Claudia Smith Brinson	Eugene Platt
Rosanne Coggeshall	Padgett Powell
Stephen Corey	Theodore Rosengarten
Ken Denberg	Valerie Sayers
Nikky Finney	Bennie Lee Sinclair
Starkey Flythe, Jr.	Mark Steadman
Grace B. Freeman	Lori Storie-Pahlitzsch
Keller Cushing Freeman	Eleanora E. Tate
Scott Gould	Deno Trakas
Charles Israel	

6:00-8:00 Dinner on your own

8:00-9:30 **READINGS**
Alice Childress
Barry Hannah
Gail Godwin

9:45- **The Last Word** — A party in three acts. All invited.

Sunday, September 11

9:00 -
11:30 AM

PANEL DISCUSSION

"Expatriate Southern Writers"
Panelists: Boyd, Childress, Garrett, Goodwin
Moderator: Starkey Flythe, Jr.

11:45 AM-12:45 PM

READINGS

Verta Mae Grosvenor
John Jakes

12:45-2:30

Lunch on your own

2:30-3:30

READINGS

Josephine Humphreys
James Dickey

3:30-3:45

Closing Remarks

Carolina Connections: Special Accommodations

The Mills House Hotel

All of the writers and scholars attending CAROLINA CONNECTIONS will be staying at The Mills House Hotel, one of Charleston's most beautiful hotels. A special discount rate for registrants has been arranged. If you would like accommodations there, you *must* reserve rooms as soon as possible, since space is limited. You must register no later than August 8. Use the reservation form below, and **MAIL YOUR RESERVATION DIRECTLY TO THE MILLS HOUSE HOTEL.**

More Accommodations

The following hotels are also offering special rates for CAROLINA CONNECTIONS attendees:

Best Western King Charles Inn

237 Meeting Street
(803) 723-7451 or (800) 528-1234

Days Inn

155 Meeting Street
(803) 722-8411 or (800) 325-2525

Lodge Alley Inn

195 East Bay Street
(803) 722-1611 or (800) 845-1004 (out of state) (800)821-2791 (in state)

Quality Inn Downtown

125 Calhoun Street
(803) 722-3391 or (800) 228-5151

Radisson Francis Marion Hotel

387 King Street
(803) 722-8831 or (800) 228-9822

CAROLINA CONNECTIONS is sponsored by the South Carolina Arts Commission and is co-sponsored by the College of Charleston, the City of Charleston, and the South Carolina State Library. This national literary event, which celebrates South Carolina writers as well as the Palmetto State's literary heritage, is also funded by the National Endowment for the Arts, the South Carolina Committee for the Humanities, the Lyndhurst Foundation, the Jean DeWitt Fitz Memorial Fund, Inc., and the Trident Community Foundation.

Mills House Reservation Form

GROUP: South Carolina Arts Commission

DATES: September 8 — 11, 1988

CUT OFF DATE: August 8, 1988

ROOM TYPE

Rates	Single	Double (2 people)	Double/Double* (2 People/2 Beds)
Rates	\$75.00	\$75.00	\$75.00

Rooms Needed

Applicable SC Taxes 7%

*We are unable to confirm a specific number of rooms with two double beds.

IN ORDER TO GUARANTEE RESERVATIONS THE FIRST NIGHT'S DEPOSIT IS REQUIRED. (Deposit will be refunded if cancelled prior to 6 pm on arrival date)

_____ Check Enclosed _____ Credit Card

_____ Type, No. _____

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

ARRIVAL DATE _____

(Check-in time is 3 PM)

DEPARTURE DATE _____

(Check-out time is 11 AM)

RESERVATIONS NOT RECEIVED BY CUT OFF DATE ARE SUBJECT TO AVAILABILITY AT THE REGULAR HOTEL RATE.

Mail Directly To: The Mills House Hotel
Meeting & Queens Street
Charleston, SC 29401

Artifacts July/August, 1988

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Michael Phillips, 1985 SCAC Fellow



Barbara Duval, 1985 SCAC Fellow

Update on Fellowship Winners

In 1985, Assistant Professor Barbara Duval and Associate Professor Michael Phillips, both currently in the Department of Fine Arts at the College of Charleston, were awarded the South Carolina Visual Artist Fellowship. Since that time, each has pursued his and her own discipline.

Barbara Duval has since become a tenured faculty member in printmaking. Early in 1987, she received a Fulbright Grant in Printmaking and Graphic Arts, where she has produced a body of work containing paintings and prints. On discovering she would be going to Germany, Duval had to take a two months crash course in German at the Gothe Institute, in Bonn. Following that she attended the Hochschule der Kunste in Berlin, West Germany, in order to complete her works.

Michael Phillips also became a tenured faculty member of the Department of Fine Arts, in painting. In 1986, Phillips was nominated to receive an Engelhardt

Foundation Award at the Institute of Contemporary Art in Boston, Massachusetts and was a visiting artist at the Tyler School of Art, Philadelphia, Pennsylvania. In 1987, Phillips received a Faculty Research Grant from the College of Charleston; was included in *Who's Who in American Art*; and spent two months as a visiting artist at the American Academy in Rome, Italy. His paintings are at the Ella Venut Gallery in New York City, and he was also one of twelve American artists who exhibited at the Museum of Modern Art in Buenos Aires, Argentina.

His works were seen during "Art 1988 - Charleston", a Piccolo Spoleto event at the Dock Street Theatre.

Fellowship Deadline: September 15 Apply Now!

The Arts Commission deadline for Fellowship applications for the period of July, '89 through June, '90 is **September 15, 1988**. Individuals applying for one of six \$5,000 fellowships to be awarded must be professional artists who maintain a permanent residence in South Carolina for 6 months prior to the application and reside in SC throughout the fellowship period.

Fellowships will be awarded on the following disciplines: Visual Arts (2), Crafts, Literature (2), and Music Performance. The Literature Fellowships will be awarded (one each) in creative prose and poetry. This additional fellowship in literature, a new one year offering by the Commission, is being funded by the South Carolina Arts Foundation.

Fellowship applications are reviewed anonymously by out-of-state panelists, who make their judgments solely on the basis of artistic merit.

Fellowship guidelines and applications are available in a booklet entitled, "The South Carolina Arts Commission Guide to Grants and Fellowships for Professional Artists, FY:90, 91, 92."

All artists in South Carolina who have not received a copy should contact the Arts Commission, 1800 Gervais Street, Columbia, SC 29201, 734-8696.

Interim Artist Approval

Visual, Literary, and Media Artists who were unable to submit materials for the December, 1987 selection panel may apply for interim artists approval. An interim selection panel will be held in July and the deadline for submitting materials is July 10, 1988. Approval by this interim panel will allow an artist to work in SCAC or SCAC sponsored Arts in Education programs until December, 1988, at which time the artist's materials will be reviewed by a full selection panel. For further information, contact the SCAC Personnel Department and request a copy of the brochure, "Guide to Selection for Approved Artist Roster." Call 734-8696.

New Grant in Aid Guidelines for FY: 90, 91, 92

Individual Artists: Please Note:

Grant-in-Aid Guidelines/Applications 1989-92 for Individual Artists (Special Projects, Small Grants, and Fellowships) were distributed at the Statewide Conference on April 12-13, 1988. Other SCAC programs offering funding or program support include: Stage South Community Tour, Arts in Education, Approved Artist Roster, Readers Circuit, Southern Circuit, etc. These programs have their own guidelines and applications which are advertised in ARTIFACTS and are available from the Commission's Regional Arts Coordinators. They are not included in the 1989-92 Grant-in-Aid Guidelines and Applications book for Individual Artists. The GIA Guidelines were mailed to all individual artists on the agency's mail list. If you have not received a copy, contact your Regional Arts Coordinator, 734-8696.

Organizations: Please Note:

Grant-in-Aid Guidelines/Applications 1989-92 for Organizations were distributed at the Statewide Conference on April 12-13, 1988. Other SCAC programs offering funding or program support include: New Works Grant, Dance Initiative Grants, Stage South Community Tour, Arts in Education, Southern Circuit, Mobile Arts, Rural Arts, etc. These programs have their own guidelines and applications which are advertised in ARTIFACTS and are available from the Commission's Regional Arts Coordinators. They are not included in the 1989-92 Grant-in-Aid Guidelines and Applications for Organizations. The GIA Guidelines were mailed to recent Arts Commission Grant-in-Aid applicants and SC libraries. If you did not receive a copy, contact your Regional Arts Coordinator, 734-8696.

Media Arts Center News

Southeast Film and Video Fellowships Awarded

Nineteen independent film and video makers from throughout the southeastern United States were awarded media production grants by the 1988 Southeast Media Fellowship Program, a regional program designed to assist media artists whose work represents a creative use of film and video as an art form. A three member panel of film and video experts evaluated 152 proposals requesting \$643,240 in production support with total budgets estimated at \$2,935,610.

The 1988 winners are: **Joan Strommer**, VA, \$5000 (\$2500 matched by \$2500 from the Virginia Commission for the Arts) for "The Red Kitten", an animated/live action narrative film; **Robert Newton**, NC, \$5000 (\$2500 matched by \$2500 from the North Carolina Arts Council) for "Dear Phil", a short dramatic film; **Nancy Yasecko**, SC, \$5000 (\$2500 matched by \$2500 from the South Carolina Arts Commission) for the documentary film, "Florida's Indian River"; **David Williams**, VA, \$5000 (\$2500 matched by \$2500 from the Virginia Commission for the Arts) for a short narrative film; **Julie Dash**, GA, \$4500 for the dramatic feature "Daughters of the Dust"; **Stevenson Palfi**, LA, \$4000 (\$2000 matched by \$2000 from the Louisiana Division of the Arts) for the video documentary, "Toussaint"; **Tom Whiteside**, NC, \$4000 (\$2000 matched by \$2000 from the North Carolina Arts Council) for "The Cameraman Has Visited Our Town", a video documentary; **Herby E. Smith**, KY, \$4000 (\$2750 matched by \$1250 from the Kentucky Arts Council) for the documentary film, "Brown Pottery"; **Joe Gray, Jr.**, KY, \$3750 (\$2500 matched by \$1250 from the Kentucky Arts Council) for "E Pluribus Unum", a video documentary; **Fred Johnson**, KY, \$3750 for a videotape on Appalachian scholar Cratis Williams; **Michele Fleming**, GA, \$3000 for "Muted Springs", an experimental film; **George King**, GA, \$3000 for the video documentary, "Goin to Chicago"; **Kathleen Dowdy**, GA, \$3000 for "Brozik Public Art", a documentary film; **Judy Peiser**, TN, \$2000 for the documentary film, "Beale Street University"; **Walter Brock**, KY, \$1500 (\$1000 matched by \$500 from the Kentucky Arts Council) toward completion of "A Season in Hell", a video documentary; **Alfonso White**, MS, \$1400 (\$700 matched by \$700 from the Mississippi Arts Commission) for a video documentary on the Delta Blues Festival; **Joseph Celli**, FL, \$1000 for a video performance piece; **William Matney**, VA, \$1000 (\$500 matched by \$500 from the Virginia Commission for the Arts) for "Rebecca", an animated film; **William A. Hill**, NC, \$600 (\$300 matched by \$300 from the North Carolina Arts Council) for "American Landscapes", a series of three experimental videotapes.

In addition to the Production Grants, Equipment Access Grants made available from the South Carolina Arts Commission Media Arts Center were awarded to: Loylene Jefferson, GA; Tom Whiteside, NC; Nancy Yasecko, SC; William A. Hill, NC; Marsha Moore, SC.

The Southeast Media Fellowship Program is coordinated by Appalshop in Whitesburg, Ky., and is made possible by funds from the Media Arts Program of the National Endowment for the Arts with additional support from the Kentucky Arts Council, the Louisiana Division of the Arts, the Mississippi Arts Commission, the North Carolina Arts Council, the South Carolina Arts Commission, and the Virginia Commission for the Arts. Applications for the 1989 SEMFP will be available from Appalshop this fall.

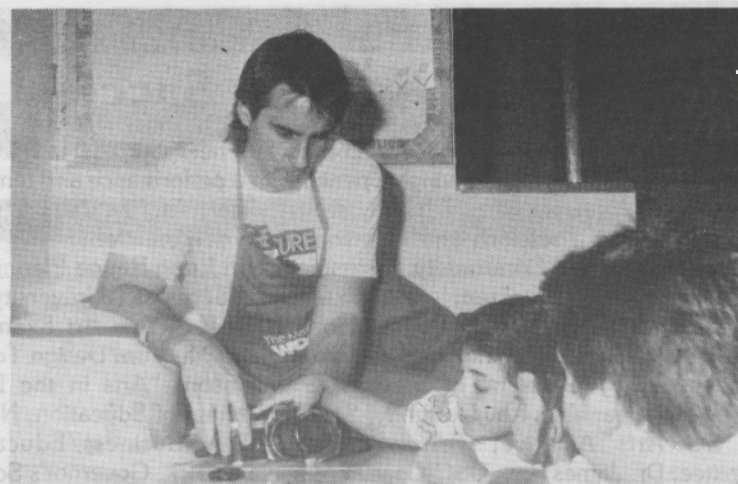
Media Arts Center Workshop 3/4" Video Editing and Post Production

The South Carolina Arts Commission Media Arts Center will present an intensive workshop on 3/4" Video Editing and Post-Production, Saturday and Sunday, July 16-17. The workshop will be instructed by independent producer David Sloss, and will cover various aspects of 3/4" A/B roll on-line editing as well as 3/4" A/B roll off-line editing for 1" post-production. The workshop will introduce the independent producer to all equipment and basic post-production techniques used in the Media Arts Center's 3/4" A/B roll Video Editing Studio.

Topics will include use of the Abner Paltex edit controller, timecode editing, timebase correction, use of the switcher for special effects, character generation, sound mixing, window dubs, and video signal basics. Basic instruction will also be given on the use of the TARGA computer graphics paint system in 3/4" post-production.

David Sloss is an independent producer and the former Equipment Coordinator for the South Carolina Arts Commission Media Arts Center and currently lives in Charlotte, N.C.

Enrollment is by pre-registration and is limited to 15 participants.



Van Sullivan, Arts Truck

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Mobile Arts Truck Studios: Bookings for '88-'89

The Mobile Arts Program - 2 tractor-trailer studios, professional artists, and all material necessary for studio art instruction - is on the road again, touring four-week residencies throughout South Carolina. The Arts Truck holds a darkroom, cameras, film, a printing press, paper and ink. The Crafts truck contains a potter's wheel, kiln, clay, looms, dyes, fibers and fabric.

Each truck sponsor plans residency activities, which include art classes, workshops, demonstrations, community projects and opening night receptions.

Truck sponsors advertise their activities through a variety of media, which results in a wide spectrum of Mobile Arts participants. School children, Job Corps workers, church classes, senior centers, and curious bystanders have filled the truck studios in sites all over the state.

1988-89 Sponsors and Truck Artists

July 11-August 5, '88	Arts Truck: Beaufort County Recreation Commission Artists: Van Sullivan, photography Carter Boucher, printmaking
	Crafts Truck: Florence Mental Retardation Board Artists: Bob Doster, pottery Beth Wicker, printmaking
Aug. 8-Sept. 2, '88	Crafts Truck: Wallace Family Life Center, Bennettsville Artists: Bob Doster, pottery Beth Wicker, printmaking
Sept. 5-Sept. 30, '88	Arts Truck: Florence School District 5 Artists: Van Sullivan, photography Carter Boucher, printmaking
Oct. 3-Oct. 28, '88	Arts Truck: Isle of Palms Recreation Department Artists: Van Sullivan, photography Carter Boucher, printmaking
	Crafts Truck: Sumter School District 17 Artists: Doc Howell, Musician Sarah Ayers, Catawba Indian Pottery
April 3-April 28, '89	Arts Truck: Sumter Gallery of Art Artists: Van Sullivan, photography Carter Boucher, printmaking
	Crafts Truck: Williston School District 29 Artists: Doc Howell, Musician, Native American Music Sarah Ayers, Catawba Indian Pottery
May 1-May 26, '89	Arts Truck: Black Creek Arts Council Artists: Van Sullivan, photography Carter Boucher, printmaking
May 15-June 9, '89	Crafts Truck: Spoleto Artists: Beth Wicker, printmaking Carolyn A. Riley, fibers
May 29-June 23, '89	Arts Truck: Allendale Arts Council Artists: Van Sullivan, photography Carter Boucher, printmaking

For more information on booking future truck residencies or participating in studio classes, contact your Regional Arts Coordinator, 734-8696.

Funding Exchange

The Funding Exchange is a national network of 15 community based foundations around the country dedicated to funding social change activities and grass-roots organizing. The Exchange funds media projects in film, video, and radio that deal with progressive political issues. Grants range from \$1,000 to \$5,000. For more information contact Nan Rubin, Funding Exchange, 666 Broadway, 5th Floor, New York, NY 10012 (212) 260-8500.

First Annual Statewide Conference on the Arts: A Sell-Out Success!

The Arts Commission's Statewide Conference was held April 12 and 13, at the State Museum in Columbia. Movingly opened with a performance and remarks by violinist Sarah Johnson, former Fellowship recipient, the first day's agenda consisted of concurrent sessions and workshops and presentations.

Topics covered were: "Community Assessment and Long Range Planning," conducted by Craig Dreeszen, Arts Extension Services, University of Massachusetts; "For Artists Only," with Naomi Rhodes; "New Art Examiner Project," by editor Derek Guthrie, *New Art Examiner*; "Museum Design Tour," with architect Ashby Gressette of Stevens & Wilkinson; "Arts in the Basic Curriculum," with panelists Ray Doughty, SC Department of Education; Nancy Howell, SC Arts Alliance; Terry Peterson, EIA Business/Education Subcommittee; Dr. James Rex, USC-Coastal; Virginia Uldrick, Governor's School for the Arts; and Scott Sanders, SC Arts Commission.

Additional sessions were: "Committee for the Humanities and McKissick Museum Folk Arts Program," led by Lee Cox, SC Committee for the Humanities, and Gary Stanton, McKissick Museum. David Dukes, SC Young Lawyers Committee for the Arts, presented "Art Law Primer;" Lise Swensson, SC State Museum, conducted a "Curator's Museum Tour;" and "Introduction to Southern Arts Federation," by its Executive Director, Adrian King. Susan Leonard, Arts Commission Media Arts Center staff, treated participants to a sneak preview of new video tape packages that will be available to schools next fall, entitled, "At the Movies With Bad Dog;" Rep. Harriet Keyserling and Sen. John Hayes explained "The Legislative Process and Art Legislation;" and Susie Surkamer, Arts Development Division Director with the Arts Commission, distributed and presented the 1989-92 Guide to Grants and Fellowships.

An evening gathering to meet Arts Commission board was highlighted by a performance by The Chosen Sisters, 1988 Folk Heritage Award Winners.

The second day of the conference was sponsored by the SC Arts Alliance and was devoted to advocacy, legislative visits, presentations by the SC Arts Alliance and attendance at the presentation of the Folk Heritage Awards, sponsored by McKissick Museum. A session entitled "The Fine Art of Advocacy," was presented by Bud Ferillo, former Deputy Lt. Governor, and Marshall Cain, former Minority Leader, SC House of Representatives.

Attendees of this sell-out conference were enthusiastically responsive. The 1989 Statewide Conference on the Arts is tentatively scheduled for January. Dates and other details will be available in the next issue of ARTIFACTS.



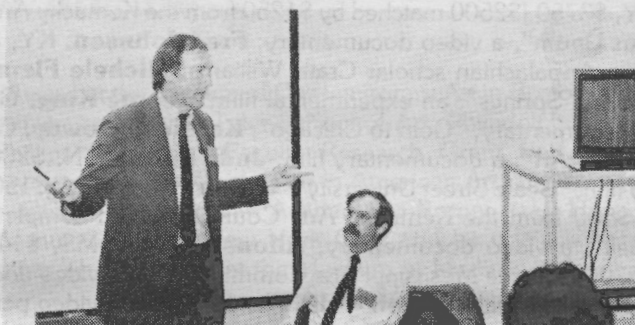
Susan Leonard, SCAC Media Arts Center staff at preview of "At the Movies with Bad Dog"



Naomi Rhodes



(left to right) Scott Sanders, SCAC Executive Director, Myrna Rodriguez, SCAC Performing Arts Director, Susan Williamson, SCAC Board Chair



Lee Cox

Four S.C. Artists/Groups Win Prestigious Folk Awards

Flying sparks, clanging hammers, ringing banjos and wailing fiddles have joined footstomping, handclapping gospel shouts and serene, steady weaver's hands to earn four South Carolina artists and groups the prestigious Folk Heritage Award from the South Carolina General Assembly.

The recipients of the 1988 awards include renowned Charleston blacksmith Philip Simmons; Plantersville gospel singers the Chosen Sisters; folk music institutions Dewitt "Snuffy" Jenkins and Homer "Pappy" Sherrill of Columbia; and traditional basketmaker Elbert Brown of Pendleton.

"The Folk Heritage Award was created by the South Carolina Legislature in 1987 to recognize lifetime achievement in this state for traditional folk art," said Lise Swensson, curator of art at the South Carolina State Museum, which nominated Simmons for one of the awards.

"Mr. Simmons is known across the United States for his ironwork, which combines artistry with durable utility," said Swensson.

Simmons, who has honed his craft in Charleston since 1925, is known to art lovers nationally for his famous "Star and Fish" gate, which is in the collection of the Smithsonian Institution in Washington, D.C. He recently constructed "The

Philip Simmons Gate" for the State Museum in Columbia.

The Chosen Sisters have been singing modern gospel songs as well as traditional spirituals from the South Carolina lowcountry for more than 30 years, according to their award nomination. Their music is sung acapella (without accompaniment), and reflects elements of both European and West African cultures.

"'Snuffy' Jenkins and 'Pappy' Sherrill have played as partners in the South Carolina Midlands for more than half a century," said Gary Stanton, state folk arts coordinator for McKissick Museum. "They have enriched the musical heritage of the state and the body of Southern music with their innovative banjo and fiddle playing."

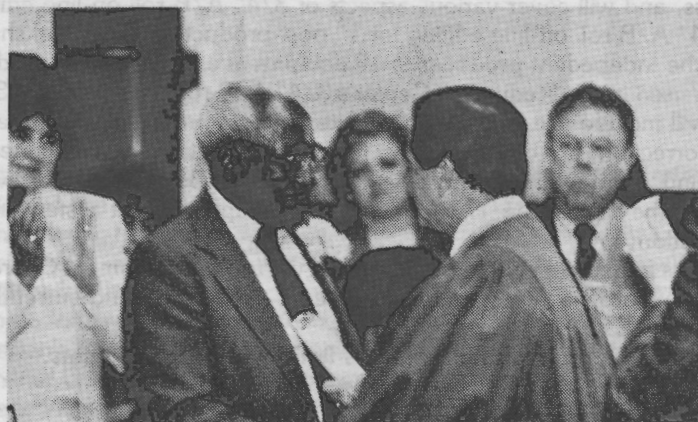
"They popularized the 'three finger' or 'Scruggs style' of bluegrass banjo picking, and continue to entertain audiences at local festivals, large halls, and the S.C. State Fair, as well as performing community service throughout the Carolinas," said Stanton.

Elbert Brown has been making split oak baskets for eighty years, carrying on a tradition handed down through his upcountry family since the mid-19th century. Split oak hampers and fish baskets are among his specialties, and his teaching has passed down this art to others, assuring the continuity of his traditional construction style.

"South Carolina is the only state in the union in which the entire legislature recognizes individual or group artistic achievement," said Swensson.



The Chosen Sisters



Philip Simmons, blacksmith

News from the SC Joint Legislative Committee on Cultural Affairs



Museum Use Tax Bills Introduced

Two new bills H.4182 and S.1434 have been introduced by Rep. Joyce Hearn (R-Richland) and Sen. Joe Wilson (R-Lexington) and relate to non-profit museums. Both bills are the same (companion bills), and are intended to exempt museums from paying state use tax on exhibits rentals.

Admissions Tax

Study of the state admissions tax laws reveals that while local non-profit orchestras, theatres, and arts council activities are generally exempt from collecting and paying admissions taxes, museums are not. Rep. Jean Harris (D-Chesterfield) has requested that museums also be designated as exempt when the House Ways and Means Sub-Committee takes up a bill (H.3949) concerning admissions taxes.

Quincentennial Commission of South Carolina

A Joint Resolution (S.1361) to establish the Columbian Quincentennial Commission of South Carolina has been introduced by Senator James Waddell (D-Beaufort). This commission is to plan and execute an observance of quincentennial (in 1992) of Christopher Columbus' discovery of the New World and the subsequent Spanish exploration and settlement of South Carolina. More information to follow ...

Consignment Sales Laws

A question about how South Carolina's consignment law works was raised at the 1st Statewide Arts Conference in Columbia. Here is some information regarding this topic:

S.C. Code of Laws 36-2-326 defines two types of possible consignment agreements:

- 1) **"SALE OR APPROVAL":** A retailer (art merchant) is permitted to retain goods (artwork or craft) of supplier (artist) on a trial basis until they are sold. However, the retailer does not actually purchase the goods until they are sold. Goods in the possession of a retailer with this type of consignment agreement would not be subject to a creditor's levy (seizure of goods) because the goods are not actually the property of the retailer. However, the supplier is responsible for any damages and the expense of the goods' return if they are not actually sold, unless this is agreed upon in a consignment contract between the merchant and the supplier.
- 2) **"SALE OR RETURN":** The retailer (art merchant) purchases the goods (artworks or crafts) from the supplier (artist) at the start of the consignment agreement, however; the retailer retains the right to return goods not sold and be reimbursed by the supplier. Goods in the possession of a retailer with this type of consignment agreement would be subject to a creditor's levy (seizure of goods) because the goods were actually sold to the retailer by the supplier. Any costs for damages or return of goods to the supplier are the retailer's responsibility (unless otherwise agreed upon) because the goods have actually been sold to the retailer.

If you have further questions regarding this topic, please call the Cultural Affairs Committee office at 734-2820, or send a letter to 220 Blatt Building, P.O. Box 11867, Columbia, SC 29211.

Business License for Artisans

Senate Finance Committee recently approved a proviso in the Appropriations Bill so that arts and crafts persons can purchase a business license for a one-time fee of \$20. This proviso was introduced by Sen. James Waddell (D-Beaufort). It was approved by the full Senate and House of Representatives, and Gov.

For further information, contact your local branch of the S.C. Tax Commission.

Joint Legislative Committee on Cultural Affairs

Legislative Update Status of Cultural Affairs Bills and Other Bills of Interest to Committee Members

Prepared: June 2, 1988

(LAST DAY OF LEGISLATIVE SESSION)

SUMMARY

Bill Topic	Principal Sponsor	Act/ Bill No.	Status
Signed into Law:			
1. Accommodations Tax Study Comm.	Sen. Finance	S.1143	Signed by Governor 3/14/88 (R365)
2. Temp. Retail License for Transient Retailers	Kirsh	Act #417	Signed by Governor 3/28/88 (R452)
3. Fine-Prints Amendment for Auctioneers	Applegate	Act #506	Signed by Governor 5/9/88 (R570)
4. Prop. Tax Exemption for Non-Profits not Otherwise Exempt	Powell	Act #521	Signed by Governor 5/18/88 (R589) Now Only Applies to Churches
Still in Progress:			
1. Artistically Gifted and Talented Program Proviso	Full Cultural Affrs. Comm.	FY:1988-89 Appropriat. Bill	Ratified 6/2/88 Adds \$2.7 Million to Entire Gifted and Talented Program
2. \$20 Lifetime License Fee for Arts and Crafts Dealers	Waddell	FY:1988-89 Appropriat. Bill	Ratified 6/2/88
3. FOI Exemption for Inst. of Archeology Site Records	Dennis	S.1316	Ratified 5/31/88
4. Museum Use Tax Exemption	Hearn	H.4182	Ratified 6/1/88
5. Art in State Buildings	Keyserling	H.3602	Did Not Pass Prior to End of Session
5. Art in State Buildings	Land	S.1074	Did Not Pass Prior to End of Session
6. Educational Defined Minimum Program Requirements Regulations	S.C. State Dept. of Ed.	Reg. #892	State Board of Education Withdrew Regulations for Further Study & Not Reintroduced Prior to End of Session
7. Tax Exemption - Magazines and Periodicals Sold to Schools	Waddell	S.506	Did Not Pass Prior to End of Session
8. Museum Use Tax Exemption	Wilson	S.1434	No Necessary - H.4182 Ratified
9. Columbian Quincentennial Commission	Waddell	S.1361	Did Not Pass Prior to End of Session - No funding in Appropriations bill
10. Employment for Minors in Theatres/ Library Affirm. Defense	Fair	H.4209	Did Not Pass Prior to End of Session
11. Admissions Tax Revision	Kirsh	H.3949	Did Not Pass Prior to End of Session
Tabled:			
1. Immunity from Civil Suit for Volunteers of Charitable Orgs.	Moss J. Johnson	H. 3350 J.2857	Tabled in Committee House Judiciary
	Doar	S.487	Tabled - Replaced with S.1143.
2. Accommodations Tax Reg. Board	Keyserling	H.2982	
3. Estate Tax Payment w/Contribution of Cultural Property	J. Hayes J. Harris	S. 915 H.3319	Tabled in Senate Finance -- Found to Be Unnecessary
4. Nonprofit Orgs. Unemployment	Moss	S.2789	Tabled in LCI - Violates Fed. Law

Organizations

South Carolina Alliance for Arts Education Meeting Report

By Mac Arthur Goodwin
Art Consultant SC Department of Education

The South Carolina Alliance for Arts Education held its 3rd Annual Meeting in March at the State Museum. The meeting was well attended by over 25 professional arts and education organizations, and agencies. The focus of the meeting was the status of arts in education in South Carolina. To this end the Arts in Basic Education Plan for South Carolina was reviewed and officially adopted by the membership. Dr. Bryan Lindsay, Professor of Humanities at the University of South Carolina-Spartanburg was the keynote speaker. In addition, Dr. Phillip C. Dunn, Professor of Art Education at the University of South Carolina - Columbia led a panel discussion on discipline based arts education. Participating panelists included Elbin Cleveland, Professor of Theatre, at the University of South Carolina; Mrs. Edith Davis, Assistant Superintendent, Laurens School District Number 55; Mrs. Brenda McCutchen, dance educator, Greenville, South Carolina; and Dr. Dino Trakas, Professor of English, at Wofford College, The Palmetto Master Singers provided luncheon music.

The following officers were elected: Mac Arthur Goodwin, Chair; Jackie McNeill, Chair - Elect; Edith Davis, Secretary; Dr. Arthur McDonald, Treasurer.

Black Heritage Committee Awarded Humanities Grant

The Black Heritage Committee of Lancaster (BHCL), dedicated to preserving and promoting the history of the black community, was notified recently by the South Carolina Committee for the Humanities (SCCH) of an award for a proposal presented in February. The proposal for \$23,400 titled "Lancaster County Black History: A Photographic and Literary project" was designed to expand and provide a permanent record of the history and culture of Lancaster County Blacks.

Mrs. Theodore Smith, project director and Ms. Mary Mackey, president of BHCL, recently signed the grant papers accepting the challenge of this grant award. The Lancaster County Council of The Arts (LCCA) will act as the fiscal agent and co-sponsor for the project.

The Black Heritage Committee was organized officially in late 1987 in an effort to continue a proposal begun during Lancaster's bicentennial. It was decided then that documentation of Lancaster Black History was crucial before many resources were unavailable. A board of twenty-three local citizens make up the committee and a grant was submitted to the SCCH as a beginning to preserve Black History.

"Lancaster County Black History: A Photographic and Literary Project" will be a traveling exhibit with literary documentation and audio support.

To assist with the research and writing of the project, individual churches and chartered organizations are requested to submit historical information and pictures of importance to the Lancaster County Black Heritage Committee, P.O. Box 1442, Lancaster, S.C. For information concerning the project please contact either Mrs. Smith or Ms. Mackey at 283-3567 or 285-8728.

Financial support for matching funds for the project can be made to the Lancaster County Council of The Arts, P.O. Box 613, Lancaster. All contributions are tax deductible.

Pickens County Arts Commission Salutes Black History Month

The Pickens County Arts Commission sponsored a special exhibit of art works by seven black artists of the region in February as part of a community enrichment program designed to focus on black history and culture.

The Commission also co-sponsored with the Pickens County Historical Society a lecture on The Significance of Black History by Dr. Lewis Suggs, a professor of history at Clemson University. Dr. Suggs, a distinguished author and lecturer on black culture and former Martin Luther King, Jr., Fellowship Winner from the Woodrow Wilson Foundation wrote the book "Black Strategy and Ideology In The South."

The eight black artists whose works were exhibited in the art museum are T.J. Reddy of Charlotte, N.C.; John Pendarvis, a graphic artist from Simpsonville; Connie Mack Floyd, graphic artist from Clemson; Bob Brockman of Central; Marcus Orr of Easley; Frank Morris of Anderson; Ken Brown of Pendleton; and James Anthony Ramsey of Westminster.

Contact: Pickens County Arts Commission, P.O. Box 722, Pickens, SC 29671

Economic Impact of the Cultural Industry on the State of South Carolina March 1988

Executive Summary

This is the executive summary for the first statewide study of the economic impact of the cultural industry on the State of South Carolina. The summary has been prepared from the full impact statement report prepared for the South Carolina Joint Legislative Committee on Cultural Affairs and the South Carolina Arts Commission by the Division of Research of the College of Business Administration at the University of South Carolina. Drs. Sandra J. Teel and Douglas P. Woodward of the Division of Research served as principal researchers for the study.

The South Carolina cultural industry is composed of arts organizations, artists, libraries, festivals, museums, historical associations and sites, arts education and other humanities organizations. Each segment of the industry was surveyed in order to project the direct and indirect effect of the cultural industry on South Carolina's economy.

The total impact of cultural expenditure on gross state output, earnings, and employment was estimated from the survey data via the U.S. Department of Commerce, Bureau of Economic Analysis' Regional Input-Output Modeling System (RIMS). The cultural industry serves as a direct source of income for many individuals and businesses in South Carolina. The expenditures first enter the economy in the form of wages and salaries, purchases of materials, and so forth. Part of every dollar spent by the cultural industry goes to local suppliers and employee compensation. Subsequently, this income engenders new spending in the state and, in turn, this expenditure becomes income that is respent once again. This process of recirculation, called the multiplier effect, continues through many rounds.

The direct spending of the cultural industry in South Carolina is currently \$127,498,929. Using RIMS, a total output multiplier of 1.92 has been calculated. This means that every \$1 spent by the cultural industry gives rise to \$1.92 in gross state output. A direct spending of \$127,498,929 leads to indirect spending of \$244,272,035 by the cultural industry. Further, direct expenditures by the cultural industry produces an estimated \$2.2 million in sales tax revenue for the state.

The cultural industry has a strong impact statewide on earnings -- primarily in the miscellaneous services (which includes the cultural industry), business services and real estate industries. \$127,498,929 in expenditures by the cultural industry yields \$85,049,254 in state earnings. The earnings multiplier is .67, meaning that each \$1 spent by the cultural industry creates \$0.67 in wages and salaries for state residents.

The cultural industry also creates many jobs for South Carolina. 12,745 persons are employed (many part-time) directly in the cultural industry, and work a total of 4,623,427 hours per year. For every \$1 million of direct expenditure by the cultural industry, 47 jobs in the State are generated (an employment multiplier of 47.3). Overall, 6,026 full-time jobs for South Carolinians are created by the cultural industry.

Additionally, 56,557 volunteers contribute approximately 1.5 million hours to the cultural industry in South Carolina. The contribution of the volunteers helps to produce the 42,567 programs serving 13.8 million people per year. Overall, 81% of these people receive free admission or services from the cultural industry.

Therefore, capital investment in the cultural industry produces measurable direct and indirect economic returns to the state, just as do other important industries. However, the benefits of the cultural industry extend far beyond these quantifiable effects on employment, earnings, and output mentioned above. The cultural industry enriches the quality of life and provides amenities for state residents. It creates an image of vibrancy and innovation in the State and attracts discriminating people and businesses. Across the nation, "quality of life" is becoming a pivotal factor in today's industrial recruitment and economic development efforts. Priorities for relocation and expansion of industry are changing. The availability of cultural activities has been ranked third in the concerns of large businesses in a national survey conducted by the Conference Board in New York. In a survey of South Carolina business conducted by the Cultural Affairs Committee in 1986, 99% of the chief executive officers stated that the availability of cultural activities in an area was an important consideration in choosing new locations. Therefore, in addition to the direct economic benefits, South Carolina's cultural industry plays an important role in the future of the state.

SC Orchestra Association Receives \$25,000 Challenge Gift

The South Carolina Orchestra Association, parent company of the South Carolina Philharmonic, South Carolina Chamber Orchestra, and Columbia Youth Orchestra, has announced the receipt of a \$25,000 Challenge Gift from an anonymous donor, toward its 1988 Annual Fund Campaign.

The anonymous award is contingent on the Association reaching its \$90,000 campaign goal. The Orchestra Association will accept contributions of any amount. Several Annual Fund giving categories have been established that include orchestra tickets, invitations to receptions, and a string quartet to play at the function of your choice. Contributions may be sent to the South Carolina Orchestra Association.

J. Robert Shirley, Headmaster of Heathwood Hall, is the 1988 Annual Fund Chairman.

Contact: South Carolina Orchestra Association, P.O. Box 5703, Columbia, SC 29250, 771-7937

Black Creek Arts Council

Hartsville Arts Council Board of Directors has changed its name to Black Creek Arts Council, according to Pat Wilmot, president.

The name change was part of the group's countywide expansion program. Under this new name, Black Creek Arts Council will promote arts and cultural events in Darlington County including Hartsville, Darlington, Society Hill and Lamar.

The goal of the umbrella agency is to enhance the quality of life, economic development and tourism of Darlington County. In other news, Judith Norris has been appointed Cultural Promotion Director for the council.

Contact: Pat Wilmot, 332-6234.

Florence County Calendar

July 4 "Florence Family Fling:" - 4th of July celebration to be held at Memorial Stadium/Legion Field, Florence, S.C. Featured will be Chuck Davis Afro-American Dance Ensemble, Lotus Fete, Bill Pinckney and the Original Drifters, Florence Symphony Orchestra, The Austin Brothers Band, International Dancers and a \$10,000 fireworks display. Also featured will be the International Women of Florence.

July 5 "Chuck Davis Afro-American Dance Ensemble" to appear at Poyner Auditorium, Dargan Street, Florence, S.C. Performance to benefit the Boys Club of Florence, S.C.

Contact: Dianne Glass, 665-2787

Rock Hill Arts Council

July 1-29 "May March," Exhibition, Thistledown Gallery
July 5-August 11 "Lancaster Art Guild," Piedmont Medical Center
August 15-Sept. 22 "River Hills Artist," Piedmont Medical Center
August 26 "Queen City Stompers," Dixieland Jazz, McCelvey Center, York, SC
August 26-28 "Yorkville Artist Guild Sidewalk Show," York, SC

Contact: Rock Hill Arts Council, PO Box 3635, Rock Hill, SC 29731, 328-2787

City of Rock Hill

July 1 "US Army National Guard Band," Cherry Park
July 13-15 "Visual Arts Camp," Rock Hill Parks, Recreation and Tourism at Northside Center
July 20-22 "Youth Choral Camp," Rock Hill Parks, Recreation and Tourism at Northside Center
August 27 "Day with City Employee Artists," Rock Hill Parks, Recreation and Tourism at Northside Center

Contact: Rock Hill Parks, Recreation and Tourism, PO Box 11706, Rock Hill, SC 29731, 329-5623

Metropolitan Arts Council, Greenville

July 2, 7, 9, 14-16 "Pump Boys and Dinettes," Centre Stage
July 4 "Pops Concert," Greenville Symphony Association and Texize, Roper Mountain Amphitheatre
July 7, 14, 21, 28 "Lakeside Band Concert," Furman/Greenville Civic Band, Furman University
July 12, 19, 26 "Music on the Mountain," Greenville County Recreation Commission, Roper Mountain Amphitheatre

Contact: Metropolitan Arts Council, 615 South Main Street, Greenville, SC 29601, 232-2404

Anderson County Arts Council

July 15-Aug. 19 "Anderson Art Association Annual Membership Show," featuring collector Allen P. Crawford's statues by John Rogers," the Arts Center
July 30-Aug. 5 "Anderson College Piano Festival/Concerto Competition," Anderson College
August 1 "Concert by Anthony and Mary Ann Lenti," Anderson College
August 5 "Concert by Daniel Pollack," Anderson College

Contact: Anderson County Arts Council, 405 N. Main Street, Anderson, SC 29621, 224-8811

Abbeville Opera House Summer Season

July 15-17, 22, 23, 29, 30 "Greater Tuna"
Aug. 5-7, 12, 13 "Crimes of the Heart"
Aug. 19-21, 26, 27, September 2, 3 "The Nerd"
Sept. 9-11, 16, 17, 23, 24 "Brighton Beach Memoirs"

Contact: Abbeville Opera House, PO Box 247, Abbeville, SC 29620, 459-2157

Arts Alliance Working Toward Legislative Goals

By Barbara Grissom - Executive Director

The Advocacy Committee of the S.C. Arts Alliance is steadily working to pursue its legislative goals for 1988.

Led by co-chairs Aubrey Bowie of the Fine Arts Center of Kershaw County, and Elizabeth Montgomery of the Metropolitan Arts Council of Greenville, the committee covers the entire state through the leadership of 16 team captains and a growing network of county committees.

The legislative agenda advocates three major initiatives: full funding for the South Carolina Arts Commission; funding for the Artistically Gifted and Talented proviso in the Appropriations Bill; and passage of the Art in State Buildings bill.

The process has been one of education, which is what advocacy is all about. We have discussed the costs, the benefits and the broad scope of cultural development with our legislators. We have also talked about checker tournaments, gospel singings and basket weaving -- examples of the cultural diversity of our state -- because local legislative delegations know far more about the cultural activities of their own communities. And they are certainly more attentive to those activities than ever before.

In turn, we have educated ourselves on the legislative process and the many demands for funding that rests on our legislators. We certainly have a greater respect for their work because of our own advocacy.

In the further pursuit of our legislative goals, we sponsored the first South Carolina Arts Alliance Advocacy Day in conjunction with the first annual Statewide Conference on the Arts in April. Addressing the 200 participants, Nancy Howell, president of the Alliance, said "The reality of the day is that we exist on contributions and government appropriations. The competition for those dollars is stiff. However, when we tell our story -- the story of an industry with an economic impact of \$250 million -- we change attitudes, we educate the listener, we win supporters."

She challenged the conference participants to get that story to the decisions makers. And they did. Over the two-day conference, they spent three hours meeting with their legislators and reporting their results. Some who could not connect with their legislators that day set up luncheons and other appointments back home.

The conference was a unique event in that participants brought motivation with them, and they came with the appreciation for good government relations and acceptance of their responsibility to become an active participant. Their energy permeated the conference.

Nurturing The Arts

In other work of the S.C. Arts Alliance, a successful "Nurturing The Arts In The Rural South" workshop was held with over 50 people in attendance.

Topics included marketing, programming, managing volunteers, building and serving the membership as well as discovering other populations.

The South Carolina Arts Alliance is planning a workshop at Table Rock State Park on November 30 - December 2. This Management Workshop for Artists and Arts Administrators will include topics such as:

- How to set up, organize and run an office with limited staff.
This session is to be conducted by a representative from NEA's Locals Program.
- Recordkeeping, legal aspects of business management to include copyright contracts, commissions, and tax law. This session will probably be of interest to Artists.

Fundraising

The Fundraising Strategy Committee has been organized, and has applied for start-up funding from a South Carolina foundation. These funds will allow the alliance to meet its goals of providing professional staff to work with volunteers and to assure a stable, full service arts organization as the funding base is developed.

The committee is composed of Nancy Howell, Lancaster County Council of the Arts; Charles Dumbach, Cultural Council of Richland & Lexington Counties; Diane Abbey-Lewis, City of Charleston Cultural Affairs Office; Ruth Ackermann, *Travelhost Magazine*, Inman, and Kay Teer, Sumter Gallery of Art.

The committee has developed a preliminary plan which calls for diversified funding and multi-year funding strategies. The committee will have a formal announcement of the campaign goal, timetable and chairperson in the near future.

Long Range Plan

Continuing work of the S.C. Arts Alliance calls for continued implementation of the Long Range Plan. The plan calls for the establishment of a permanent office, publication of a newsletter, and providing consultation services for arts organizations throughout the state.

In addition, the plan calls for continued liaisons with local arts agencies, conducting regional meetings for fact finding and cultivation of legislators, and adding clerical staff to support increasing demands of a full service organization. Finally, the Long Range Plan calls for developing a public relations and promotional campaign for statewide use.

Membership

Over 500 individuals are being solicited in the current membership campaign. Co-chairs are Kay Teer of Sumter Gallery of Art and Peggy Stokes of the Florence Area Arts Council. These workers have pointed out the rapid growth and development of the cultural community in South Carolina, stressing the need to join together in a statewide network.

The S.C. Arts Alliance provides the statewide networking system necessary, as well as educational opportunities, support services and advocacy for the arts. The Alliance is a not-for-profit organization fully incorporated with recognized tax exempt status. The membership works to strengthen all the arts and to enhance the cultural development of communities across the state.

"The Alliance can be an effective advocate for the arts for all of us with the membership and support of our arts colleagues," said Kay Teer. "Because the Alliance is trying to build its mailing list, we may have missed someone. So we want to use this opportunity in *Artifacts* to extend an open invitation to interested people, or groups, to join."

For more information contact Barbara Grissom, S.C. Arts Alliance, P.O. Box 11883, Columbia, S.C. 29211-1883, or telephone 799-2018.

Artifacts July/August, 1988

Students Will Study Arts

The Tri-District Arts Consortium will return to Columbia College July 11-30 for the third Summer Program for artistically gifted middle school students. Two hundred students from Lexington School Districts One and Five and Richland District Two have been selected to study in music, dance, drama and the visual arts.

This ongoing program has been recognized for its excellence by being nominated for an Elizabeth O'Neill Verner Award and a presentation at the 1988 N.C. annual conference for the Gifted and Talented.

Columbia College has played a very significant role in this program from its inception and will continue to do so this summer. Libby Patenaude will continue as the dance coordinator, with Columbia College dance graduates Lori Crotzer and Shawn Bowman as instructors. Alan Weinberg will again be a guest instructor in keyboard. Other faculty members will be invited as guest artists.

The artistically gifted sixth through ninth graders will be studying and performing in strings, voice, keyboard, wind/percussion, sculpture, painting, drawing, ceramics, dance and drama. The culmination of this summer program will again be the Tri-District Arts Festival on Saturday, July 30. This highly successful event drew over 600 people to the campus in July of 1987. The festival will include performances by music and dance students, a drama production and a student art exhibit. Dick Goodwin has been commissioned to write a work for the combined music groups to perform as part of the festival.

The staff of professionals includes Valerie Bullock as music coordinator and vocal instructor, English Moore, keyboard, Mitch Santiago, wind/percussion, and Brent Wilson, strings. Clelia Moore returns as visual arts coordinator with her staff of Scot Hockman, Marion Mason and Beth Anderson. Jean Ford will complete the dance faculty. Donna Wilson continues as drama coordinator, with Linda Wolford as instructor. The director of the Tri-District Arts Consortium is Charlotte Kirby.

Outstanding guest artists have been one of the most unique features of this program. In addition to fine South Carolina artists, Donna Drake, a Columbia College graduate and Broadway actress and dancer, will be coming on July 18 to work with the Students in the performing arts on the audition process and other aspects of performing on stage.

Scott Palmer, a Hollywood actor who has appeared in movies, prime-time and afternoon television shows, as well as on Broadway will be the guest artist in drama for the week of July 11-15. Jef of TOUCH Mime Theater in North Carolina will also be a guest artist in drama during the second week of the program.

Randy James of the Dan Wagoner Dancers, who was the special guest artist in 1986, will return to work with the dance students this summer.

Contact: Columbia College, Columbia, SC 29203, 786-3783.

Get Into The Arts

by Elizabeth Dowling



The teacher gasped. An almost perfect soap carving of an elephant stood before her amazed, unbelieving eyes. It had been handed in by a quiet, shy, lonely fourth grade boy who was, the teacher remarked to herself, while thinking this child over, the kind who handed in math worked typed. Not exactly the one she would have picked if asked, "Who is bursting with creativity?" But here, standing on her desk, lending an aura of an African safari to it, was an African elephant in all his glory.

What a wonderful example that true story is of the necessity of the arts to a person's growth. That child was lonely, most likely friendless, one who did not like to be pushed forward and shown off, one who had not excelled at any particular thing. But that child found a way of escaping, an outlet for that never before found creativity that was there, as it is in all of us, wanting to be found and waiting patiently to get out. The small difference between him and us is that he found his talent, although we all can if we try. He found a way to express his feelings, a way to overcome his shyness and paranoia.

"She's a nerd. There's nothing else to it." None of them like the poor girl who stood over by herself in the corner, slowly pushing up the glasses behind which many tears had fallen and many more were gradually slipping down her red-with-shame cheeks. Shy, desolate, cowardly thoughts undermining her fragile confidence, she walked slowly to the center of the stage. "Begin," came the voice out of the darkness of the theater.

Two months later the audience saw Alice of *Alice in Wonderland*, not our young friend. A few of the interested parents looked to see who it really was and were amazed. She was happy, really having fun, she explained to her congratulators after the show. She had friends, she had wonderful memories, she had self confidence. And finally, she had gained some respect, begrudgingly from her condemners, but who cared it it came easily from herself.

But for others it isn't quite so easy. They have to get attention another way, an easier way, surely they think. It's quite simple really. Act up. It doesn't take talent to wreak havoc, it takes talent to clean up confusion. What if these people have some other way of being noticed? Some other way of getting into the limelight? They will quit acting up, logic says. What better way than the arts? Creative activity will keep them out of trouble, give them something to do in spare time instead of the mischief they inflict. Best yet, think of the many people we could get off the streets into the theaters.

Never thought about it? Then start thinking. In fact, don't just think, do something! Go see a play, or try out for one, or enter your local choral group! I urge everyone to draw a sunset, or enroll in a dance class. It could be important to your development.

(Editor's Note -- Eighth-grade student Elizabeth Dowling of Alice Drive Middle School, Sumter School District #17 was winner of Lt. Gov. Nick Theodore's statewide writing contest.)

Executive Director Wanted

The Cheraw Arts Council has an immediate opening for an Executive Director. The Executive Director position is a salaried position, and applicants must have previous experience in administration and fundraising. Salary is \$15,000 plus benefits and incentives. College degree preferred but extensive on-job experience will be considered. Mail resumes to Cheraw Arts Council, PO Box 111, Cheraw, S.C. 29520.

Development Director Wanted

The Arts Council of Spartanburg County, Inc., located in the South Carolina foothills of the Smokies seeks applicants for a newly-created position of Development and Publicity. Requirements are three or more years in development and implementation of fund-raising programs; oral and written communication skills to interact with diverse community and media; ability to work with volunteers. The Arts Council is a 20 year-old umbrella organization with 68 affiliates; it promotes and furnishes a wide variety of art programs to community and schools, out of a 46,000 square foot arts center. Expansion of programs requires added emphasis on publicity and fund-raising. Salary competitive; position reporting to Executive Director starts August 1, 1988.

Candidate should submit letter of application, resume with salary history, and names of three references who may be contacted to: Mr. Larry Flynn, P.O. Box 1655, Spartanburg, South Carolina 29304.

Museums

Greenville County Museum of Art

July 19-September 4 "T.S. Noble," Exhibition by Kentucky native who served in Confederate army, yet painted a series of works protesting slavery, Gallery IV
Sept. 20-Nov. 13 "Impressionism and the South," Exhibition of six Southern artists

Contact: Greenville County Museum of Art, 420 College Street, Greenville, SC 29601, 271-7570

Museum of York County

June 10-August 5 "Squiggles, Dots and Lines," Exhibition by regional and area artists
July 1-September 25 "Heavens Above," Astrophotography exhibit
August 14-October 2 "Post Industrial Steel Town Series," by watercolor artist Suzanne Roth and Margaret Evans, photographer

Contact: Museum of York County, 4621 Mt. Gallant Road, Rock Hill, SC 29730, 329-2121

Gibbes Art Gallery

July 8 "First Friday Feast," Tour of the exhibition Southern Colonial Art in the South: 1770-1776 by Associate Curator Angela Mack.
July 9 "Market Basket Making," One-day workshop presented by Mike Dawson.
Through July 10 "Carolina Art Association Recent Acquisitions," An exhibition of works donated to the association in 1987 and 1988.
July 12 "Calligraphy," Class featuring the basics of Calligraphy, taught by Julie Sibley, twice a week for four weeks.
July 13 "The Artist and His Style," Varya and Dr. Roy Witlan. Informal lecture of the works.
"Silkscreen on Fabric," Four week workshop by Stephanie Lewis-Robertson in the Gibbes Studio.
July 16 "Potato Basket Making," One-day workshop by Mike Dawson.
August 5 "First Friday Feast," To be announced. Informal tour.
August 16 through November 25 "Row Upon Row: Sea Grass Baskets of the South Carolina Lowcountry," An exhibition of 55 baskets from plantation days to the present by a number of basketmakers including Mary Jackson, Mary Jane Manigault and Blanche Watts. Organized in association with the Southern Folk Art program at the McKissick Museum in Columbia. The Gibbes exhibition will be part of the city-wide MOJA Arts Festival. Numerous public programs including school tours will coincide with the exhibition.
August 17 "The Artist and His Style," Patti Croffead. Informal lecture on her works.

Contact: Carolina Art Association, 135 Meeting Street, Charleston, SC 29401, 722-2706

Columbia Museum of Art

Through Aug. 28 Exhibit: "A Quiet Revolution: American Abstract of the Solomon R. Guggenheim Collection"
Through August Continuation of Columbia Museum of Art School summer classes
July 3-Sept. 4 Exhibit: History of Federal Building
July 3-Sept. 4 Exhibit: Reagan McAndrew
Through August 21 Exhibit: R.B. Kitaj
August 11-17 Weekend Gallery: Katherine Trimnal, Photography
Through August 31 Celestial Nomads: Comets, Meteors and Asteroids, Gibbes Planetarium
Permanent: Kress Collection

Contact: Columbia Museum, 1112 Bull Street, Columbia, SC 29201, 799-2810

Regional and National News

National Endowment for the Arts Grant Deadlines

Dance (202) 682-5435 Grants to Dance Presenters	August 1, '88
Design Arts (202) 682-5437 Design Advancement Design Grants for Individuals Distinguished Designer Fellowships USA Fellowships	September 1, '88
Design Advancement Project Grants for Organizations	October 3, '88
Folk Arts (202) 682-5449 National Heritage Fellowships	November 1, '88
Literature (202) 682-5451 Literary Publishing: Ass't to Literary Magazines Literary Publishing: Small Press Assistance Literary Publishing: Distribution Projects	August 1, '88 September 1, '88 September 12, '88
Media Arts (202) 682-5452 Narrative Film Development Radio Projects Film/Video Production	September 1, '88 October 7, '88 November 14, '88
Museum (202) 682-5442 Care of Collections Conservation Collection Maintenance	September 19, '88
Music (202) 682-5445 Ensembles: Jazz Choruses Ensembles: Chamber/New Music Orchestras Composers in Residence Training/Recording/Centers Services to Composers Special Projects Fellowships: Composers/Jazz/Solo/Recitalists	July 15, '88 July 29, '88 September 30, '88 January 9, '89
Opera-Musical Theatre (202) 682-5447 New American Works/Organizations/Individuals Special Projects	September 9, '88
Visual Arts (202) 682-5448 Art in Public Places	October 14, '88

Contact: National Endowment for the Arts, Washington, DC 20506

Tax Law Exemption Lobbied By Artists For Tax Equity

The Tax Reform Act of 1986, according to tax attorneys, appears to require artists to comply with uniform tax capitalization rules for deducting business expenses ... IRS Code (Section 263A).

Under these rules, each expense incurred while producing a piece—research and travel expenses, even light bulbs and phone calls --- all general business expenses that would logically be deducted as they occur -- must now be matched to a specific piece of art and deducted only after payment is received. If the artwork does not sell, no deductions can be taken for **any** expenses incurred while creating it. The only exceptions are advertising, marketing, and promotional expenses. Commissioned artists must keep records for each item, each material, each postage stamp and phone call, and deduct only after receiving payment. Gallery artists will lose deductions altogether if a piece does not sell .. unless they declare it "worthless" and a "business loss".

Some tax attorneys say the law requires us to consider unsold works, resellable works, rentable works, and even copyrights as "inventory" or "capital assets", which may have to be re-assessed every year and deductions reassigned as its value fluctuates. This means we must "income forecast" ... guess accurately the life and future income of a piece ... for the life of the copyright (artist's life plus 50 years). It is clearly a bookkeeping impossibility. Capitalization cannot apply to art!!!

The capitalization rules were created for manufacturers of multiple articles, mass produced. They do not apply to the creative process. The bookkeeping alone will limit the time we have to work. Our accountant's fees will be more than doubled. It is difficult to believe our Congressmen and Senators would do this to us, but they did.

Many accountants are not aware of the rule or are depending on the IRS finding it unenforceable. But keep in mind that the taxpayer is responsible, not his accountant. If you take bad advice, you will possibly end up in trouble -- not your accountant. No one knows as yet how this will come out. And we will not know, unless Congress clarifies its intentions, or until the IRS enforces the rules on the artist (they have on a writer), and it goes to court ... a terrible experience for someone.

IRS spokesman indicate that we came under capitalization rules in 1987 and that they intend to enforce them. In short, we must comply, but compliance is impossible, since there are no IRS guidelines. Furthermore, there could be severe penalties for errors or noncompliance. Nobody knows how to file taxes this year.

Changing the Law

The only sane way out of this mess is to amend the Tax Law to exempt artists, retroactive to 1986. A coalition of over 40 artists' groups --- Artists for Tax Equity, is working hard to do that. Congress may soon be writing a Technical Corrections Act; and we have a chance to influence them while they are doing it.

Contact: Artists for Tax Equity, 8th floor, 11 W. 20th St., NY, NY 10011, (212) 463-7730.

Visual Artists Fellowships Application Calendar

Fellowship Area	Application Postmark Deadline	Announcement of Grant Award or Rejection	Earliest Fellowship Beginning Date
FELLOWSHIP AREAS OFFERED IN 1989			
New Genres (formerly "Conceptual/Performance/New Genres" and "Video")	Jan. 17, 1989	Sept. 1989	Oct. 1989
Painting	Feb. 1, 1989	Sept. 1989	Oct. 1989
Works on Paper (including "Print-making/Drawing/Artists Books")	Mar. 15, 1989	Sept. 1989	Oct. 1989
FELLOWSHIP AREAS OFFERED IN 1990			
Photography	Jan. 25, 1990	Sept. 1990	Oct. 1990
Sculpture	Feb. 15, 1990	Sept. 1990	Oct. 1990
Crafts	Mar. 15, 1990	Sept. 1990	Oct. 1990

Individuals may apply only **ONCE**, and in only **ONE FELLOWSHIP AREA**, for **ANY** of the 1989-90 deadlines listed above. Applications must be **postmarked** no later than the appropriate deadline date indicated above. *Each fellowship area is offered every two years. Please note the calendar in which your fellowship area is offered.*

Contact:
Visual Arts Program/Fellowships, Room 729
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Avenue, N.W.
Washington, D.C. 20506
202/682-5448 (Voice/TDD 202/682-5496)

Money for Artists

Nearly 200 organizations offering some 10,000 different awards, fellowships, residencies and commissions worth nearly \$25 million are featured in *Money for Artists: A Guide to Grants and Awards for Individual Artists*, a comprehensive directory just released by American Council for the Arts. A joint project between the American Council for the Arts and the Center for Arts Information, *Money for Artists* is unique among grant directories as it focuses solely on sources of support for individual artists.

Money for Artists tells where almost 300 different types of grants are and how to get them with all the information needed: organization and award names, award types, addresses, art forms supported, eligibility requirements, contacts, application procedures and deadlines.

For more information on *Money for Artists*, \$16.95 for hard cover and \$9.95 for paper (plus \$3 for shipping and handling), please call (212) 245-4510.

The Guild Invites Submissions for Next Edition

Kraus Sikes Inc., New York, N.Y., publishers of *The Guild -- The Sourcebook of American Craft Artists*, is inviting qualified, contemporary craft artists to reserve space in the fourth edition to be published in March, 1989. *The Guild* is a juried book of one-of-a-kind craft art designed to help architects and interior designers select craft artists for commissioned projects.

The current volume of *The Guild* (1988) is a 460 page, full-color "coffee table quality" book which features the work of 374 craft artists from throughout the United States. It is printed and distributed free to qualified architects and interior designers across the country. Copies of the book can also be purchased by collectors in major bookstores and museum gift shops.

The final closing date for reserving space is July 31, 1988. Photographs and copy must be submitted by August 15. The standard page rate is \$1400, and 1000 reprints of the artist's page are \$350. Liberal page rate discounts are available for early signups.

Contact: Diane Eigen, Eigen & Associates Marketing, 1863 North Farwell Avenue, Milwaukee, WI 53202, or call (414) 277-9988.

Program Guides Now Available

The Southern Arts Federation's 1988-89 Performing Arts and Visual/Media Arts Program Guides are NOW AVAILABLE. For the first time, the Federation offers separate publications for each program which contain detailed information on the services of the Federation, applications, and application procedures specific to each program.

Application forms for the Performing and Visual/Media Arts Touring Programs are contained in the Program Guides along with step-by-step instructions. ALL PUBLICATIONS ARE FREE OF CHARGE.

Contact: Southern Arts Federation, Suite 122, 1401 Peachtree St., NE Atlanta, GA 30309 (404) 874-7244

Meet the Composer/Southeast

GUIDELINES

MTC/Southeast is a joint program of Meet the Composer, Inc. and the Southern Arts Federation. Fee support is available to non-profit presenters to cover a portion of the costs of bringing a composer to their community for such activities as master classes, lectures, conducting performances, informational meetings with audiences, interviews with local media and other activities which bring the composer in contact with the general public.

ELIGIBILITY

- Any non-profit IRS tax-exempt organization from the nine southeastern states of Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina and Tennessee
- All professional American composers may be engaged with emphasis on composers from the Southeast, and whose work encompasses the broad spectrum of new music - concert/choral, chamber, orchestral, folk, ethnic, jazz, theatre, film, opera, dance, electronic, experimental and multi-media
- An MTC/Southeast event must feature the presence and participation of a composer and must be open and easily accessible to the public
- MTC/Southeast will fund both one-day events and residencies
- MTC/Southeast will NOT fund commissions of new works

CRITERIA/PRIORITIES

- Recommendations for funding are made by an advisory panel of composers, musicians and presenters. Final decisions are made by the SAF Board of Directors.
- Applications will be reviewed using the following criteria:
 - Artistic quality of the program
 - Extent of public outreach (broad community access and participation)
 - Nature and extent of composer participation
- The following applications will be given preference
 - Applications from areas with limited access to professional composers
 - Applicants not previously funded by MTC/Southeast
 - Applications involving Southeastern composers

FUNDING LEVELS

- SAF will consider funding up to 50% of the Composer Participation Fee NOT TO EXCEED \$500 PER COMPOSER (awards are often less than \$500)
- NO MORE THAN \$2,000 PER ORGANIZATION PER YEAR CAN BE OFFERED TO SUPPORT A SERIES OF COMPOSERS
- FUNDING IS RESTRICTED TO SUPPORT OF THE COMPOSER PARTICIPATION FEE (INCLUDING TRAVEL AND RELATED EXPENSES)
- MTC/SOUTHEAST DOES NOT FUND COMMISSIONS OR PROVIDE SUPPORT FOR MUSICIANS' FEES
- For projects taking place between November 1, 1988 and February 28, 1989:
- Applications must be received by 5:00 PM on August 1, 1988
- Applicants will be notified by September 1, 1988

contact:

Southern Arts Federation
Performing Arts Program Administrator
1293 Peachtree Street, Suite 500
Atlanta, Georgia 30309
(404) 874-7244

1988 Southern Arts Exchange To Be Held In Atlanta

The Southern Arts Federation announced plans for the 11th Annual Southern Arts Exchange, scheduled for September 29-October 2, 1988 in Atlanta, Georgia. This year's conference will be held at the Atlanta Marriott Marquis Hotel, in the heart of Peachtree Center downtown.

The Southern Arts Federation is a regional non-profit corporation serving the nine southeastern states of AL, FL, GA, KY, LA, MS, NC, SC, and TN with the mission of preserving and promoting the arts of the region.

The Southern Arts Exchange is the Federation's annual booking conference for the performing arts and attracts presenters from throughout the Southeast who meet with artists and artists' representatives to plan cultural programs for the upcoming arts season.

Also highlighting the Exchange are live performance Showcases, as well as Dance Video Showcases. These Showcase attractions will be selected by a regional panel prior to the Exchange.

Contact: Norma Driebe, Southern Arts Federation, 1293 Peachtree St., Ste. 500, Atlanta, GA 30309, (404) 874-7244

Sculptors Invited To Join International Computerized Registry

The International Sculpture Center (ISC) is pleased to invite all sculptors to register with *Sculpture Source*, the only international computerized registry and referral service for contemporary sculpture. Using an optional disc recorder, a color video camera, a color video printer and an NCR PC6 micro-computer, the system stores comprehensive visual and textual information on participating artists.

Sculpture Source is available to anyone wishing to exhibit, commission, research or purchase sculpture. Regular users include art consultants, collectors, designers, developers, educators, museums, galleries, arts councils and corporations.

Sculpture Source includes work in all styles and media from both emerging and established artists. Registration is free to members of the ISC and \$25.00 per year to non-members.

Contact: Andrew Zorn, International Sculpture Center, 1050 Potomac St., NW, Washington, DC 20007, (202) 965-6066

National Auditions for Xerox Pianists Program

Affiliate Artists Inc. will hold national auditions in February, 1989 in New York City to identify exceptionally talented concert pianists for participation in its Xerox Pianists Program during the 1990-91 and 1991-92 seasons. Applications and audiotapes from pianists in the early stages of their careers will be accepted for review through October 31, 1988.

A national, not-for-profit organization founded in 1966, Affiliate Artists produces a wide range of programs and events designed to support the professional development of performing artists who have major career potential. Its Xerox Pianists Program, unique in the music world, provides emerging pianists with a graduated approach to the development of their repertoire and careers by placing each in a series of two-week residencies presented by various major, regional, and metropolitan orchestras over the course of two seasons.

Contact: Edward Houser or Lynne Normandia, Xerox Pianists Program, Affiliate Artists Inc., 37 West 65th Street, New York, NY 10023; (212) 580-2000.

Membership Open To Southeastern Playwrights

The Southeast Playwrights Project (formerly the Atlanta New Play Project) invites any playwright who currently lives in or has lived in the Southeast to join the organization as a general member.

The Southeast Playwrights Project provides programs and services for the artistic and professional development of member playwrights at all levels of experience and maintains an advocacy network for the production of new plays by Southeastern writers.

Contact: Southeast Playwright Project, P.O. Box 14252, Atlanta, GA 30324, (404) 242-0256

YWCA of the Midlands Commissions SC Artist

Columbia artist Megan Wolfe was commissioned by the YWCA of the Midlands to create original artwork for presentation to the 1988 YWCA TWIN (Tribute to Women and Industry) Academy inductee.

This is the second year that Ms. Wolfe has created original ceramics for the TWIN Academy. Last year, the Academy's inaugural year, the YWCA asked her to design awards which would reflect each inductee's achievements and contributions. This year's award is based on the TWIN diamond and again captures the honoree's accomplishments.

Wolfe is a graduate student in the MFA program at the University of South Carolina.

The TWIN Academy for Continued Achievement is part of the YWCA Tribute to Women and Industry program, which recognizes the accomplishments and contributions of outstanding women from all areas of business and industry in the Midlands.

TWIN is the YWCA of the USA's international career women's recognition program. Women are nominated by their companies based on their career accomplishments, professional and civic affiliations, and efforts to better the status of women. Since beginning its TWIN program in 1980, the YWCA of the Midlands has honored the achievements of more than 150 women.



Megan Wolfe

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The Evening News: Elvis

Upcoming at the Upstairs

The Upstairs Gallery in Tryon, NC, will be exhibiting a two-part show which opened in June and runs through July 29. The first part is "Television Dialogues: the Graphic Images of Gunar Strazdins." Strazdins, a 1984 SC Arts Commission Visual Arts Fellow, is currently an Associate Professor of Art at USC-Columbia. Works to be included in this exhibition are drawings, photography, and computer generated images that deal with contemporary society and television. This is a Traveling Exhibition of Southern Arts Federation.

Exhibiting with Strazdins are several hundred artists from around the world who sent in correspondence art pieces relating to the theme, "Modern Communications: the more we speak the less we say." Correspondence art is a relatively recent phenomena. It grew out of artists in the 1960's who wanted to use art as a creative means of communication without commercializing their work. In the last 20 years, a global network has proliferated of artists and art spaces that support mail art. Exhibited work is by artists in the US, France, Germany, Paraguay, Yugoslavia, Japan, Holland, Denmark and other countries.

The Upstairs is located at 409 N. Trade Street in Tryon, next to the fire department. Tryon is the first exit off I-26 north of the NC/SC line.

Contact: Frank Thomson, The Upstairs, (704) 859-9673.

Traveling Exhibition Will Tour for One Year

The South Carolina Crafts Association is sponsoring an Annual Juried Traveling Exhibition that will tour the state of South Carolina for a period of one year. If you would like further information on this exhibition contact the South Carolina Crafts Association at P.O. Box 2045, Columbia, S.C. 29202. Application forms will be available after July 1.

Art Awards '88

Arts Awards Editions of Bellevue, Washington is sponsoring a major competition, "Art Awards '88." The competition is a search for 75 to 100 original fine art paintings to create a showcase of diversified talents, and at the same time to help talented artists financially.

Judges will award a \$15,000 Best of Show Honor Award; a \$10,000 First Place Award; a \$2,000 Second Place Award, and two \$500 Merit Awards.

Deadline for entries is September 2. Write to Art Awards '88, 10020-A Main Street, #128, Bellevue, Washington 98004, or call 1-800-336-9339.

Call for Entries: Yosemite Renaissance IV National Art Exhibit

Open to all living artists, this competition has no restriction on number of entries. Subject matter limited to recent photographs or prints of Yosemite National Park. Jurors will select from submission of original works. Cash awards of \$3,500. Deadline for entries: October 31, 1988. Prospectus and entry form available.

Contact: Yosemite Renaissance IV, Box 313, Yosemite National Park, California 95389, (209) 372-4775.

Art Attacks! Art Attacks! Art Attacks! Art Attacks!

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Upcoming Arts Commission Deadlines

Please note that 1989-91 Grant Guidelines and Applications for Organizations were mailed to recent Arts Commission grant applicants. 1989-91 Grant Guidelines and Applications for Artists were mailed to all artists on the ARTIFACTS mail list.

Grants:

Artists Fellowships	September 15, annually
Artist Projects	January 15, annually
Established Professional Arts Organizations (I:A)	October 15, 1988 (by invitation)
Developing Professional Arts Organizations (I:B)	October 15, annually
Emerging Professional Arts Organizations (I:S)	November 15, annually
Non-Arts Institutions (II:A)	November 15, annually
Community Presenters (II:B)	December 15, annually
Community Events, Projects, and Arts Organizations (II:C)	December 15, annually

Small Grants:

Deadline

For Projects Starting

8/15/88	10-12/88
11/15/88	1-3/89
2/15/89	4-6/89

Programs:

Rural/Ethnic Program	begins July 1, 1988
Showcase - Sponsors' Application	October 1, 1988
Teacher Incentive Grants	November 1, 1988

Program Events

"Carolina Connections," Writers Festival	September 9-11, 1988
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Artifacts Copy Due Deadlines:

September/October	June 20, 1988
November/December/January	August 22, 1988

Upcoming Attractions:

For ARTIFACTS, Volume I, FY:89, September/October, '88

- FY:89 Grant Awards
- Showcase Artists Announced
- FY:89 Arts in Education Sites



Ashley River Creative Arts Elementary School,
Charleston, 1988 Verner Awards Recipient.



**SOUTH CAROLINA
ARTS COMMISSION**
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